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JULY 1996

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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 51, No 7
JULY 1996



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Editor's NOTEBOOK

by Jon Sanborn



The time is 9:20 in the morning on the 12th of June. Only one week until departure time to the Nationals and I still haven't written this column. So I started looking through my files for an idea and found the following article written by Roger Owings when he was associated with Pen-Del Fed-Fax.

INDEPENDENCE DAY

As a young person the Fourth of July was always a day of great excitement, a day of thrilling sights and sounds. Red, white and blue were the decorations of the day; every house, every public building, every fire house, every street displayed these colors in some form.

Stirring music of bands, the noise of fire crackers, the fire engines, the big parade, all formed the background for the July 4th celebration. "When, in the course of human events...Life, Liberty and the pursuit of Happiness...home of the free and the land of the brave"...those soul stirring speeches that often fell unheard on our young ears.

Did we listen then, or were we more anxious for the fireworks yet to come after dark?

Today, as mature, concerned and believing adults, are we listening? Should we not be renewing some of that patriotism of a by-gone era?

As square dancers we must have belief, not only in ourselves but also in our activity. We must be aware of the precious freedom we have of choice, the independence of decision making; we must find within ourselves the responsibility for change, for progress, for the achieving of new concepts.

On this Independence Day we must present an image of joy, of belief in our country, and above all, reflect the happiness that comes from accomplishment through unity of purpose. ☼



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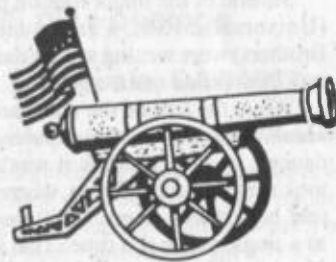
There are numerous publications available through the USDA—we check out a few in *Book Nook* and give you ordering information to boot.

We've been running an informal contest to find out the name of the oldest square dance club still in existence. Read about our winners, *The Kilowatt Eights*, from Denver, Colorado.

Squares Are Not "Square" is a refreshing article about the fun square dancing offers, and shares with us just how popular it is in Oregon.

It's never too early to plan to attend a National Square Dance Convention. Read all about next year's convention, to held in Orlando, Florida, and start making those plans now!

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AS I SEE IT

by Bob Osgood

The late 1940s and early '50s were "discovery-times" for square dancing. In our area there were dozens of "firsts," the first new dancers classes, the first caller's schools, the first square dance clubs and associations. Square dance publications, both widely circulated journals and local directories, were springing up. Major recording companies (R.C.A. Victor, Cloumbia, Capitol, etc.) got into the act with top callers of the day doing the calls.

Specially created square dance record labels (Windsor, McGregor, Sets in Order, etc.) formed a unique recording field producing the first truly usable recorded accompaniment for the square and round dances.

Several of the major motion picture studios (Universal, MGM, Paramount and Warner Brothers) were writing square dance sequences into their prime releases.

While the size of the clubs and classes was escalating, so was the popularity of the big dances. In 1949 (I think it was) a calling trip took me to Houston, Texas, where I saw my first real big dance—some 2,000 dancers reacting to a single caller at a time. That was some sort of a record as near as I could tell.

In our own area dancers crowded the facilities that were available to us at the time. Seven hundred and eight hundred individuals filled such venues as the Naval Reserve Armory, the Pasadena Civic Auditorium, the Pan Pacific, etc. Some halls may even have reached the 1,000 mark.

The way the activity was heading in the early 1950s it seemed almost certain that if we had the space we'd find the dancers to fill it. We all, dancers and callers, were ready when the opportunity might present itself. So, when we received a call in early 1950 from the president of the Santa Monica Junior Chamber of Commerce saying that the city would like to sponsor a really BIG square dance, we listened.

"If we were to put on the world's largest square dance," our neighbors from Santa Monica wanted to know, "how large would it have to be?"

Not too sure how serious they were, we countered, "How large a hall do you have?"

It turned out that the beach city didn't have any really large hall, but they returned to their original question, "How large a dance would it have to be in order to be the largest?" We told them we guessed greater than 3,000 dancers might set the record.

A few days later several of us were invited to come down and talk. It turned out that Santa Monica was going to celebrate its 75th birthday that coming July and the city was going all-out with a week of festivities, parades, old-time car races and the like, and they thought it would be nice to feature "The World's Largest Square Dance" as the main attraction. Was it possible and would we help them do it?

"How big do you want to shoot for?" we asked.

Without hesitation they came back, "Oh, let's aim for 4,000." A nice round figure we thought.

"Where are you going to hold it?"

Again, without hesitation, "Oh, right down here on Wilshire Boulevard."

Now, Wilshire Boulevard is about three traffic lanes wide each way and runs east to west about 19 miles from downtown Los Angeles to the beach at Santa Monica. The portion that the brave souls of the hosting city planned as their "dance floor" was fairly rough with a few pot-holes here and there. The plans, as explained to us, were to hold the dance at the point where Wilshire dead-ended into Ocean Avenue and then two blocks north and south on Ocean essentially forming a large letter "T." There were at this point two parallel sets of street car tracks on Ocean Avenue. The caller's stand could be erected on Ocean at the intersection looking east four blocks on Wilshire.

Knowing these folks were in dead earnest we began asking questions.

"What about the surface of the street? It's much too rough to dance on."

Their response: "We'll patch the rough spots and resurface the whole area. And, if you folks

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know of anything to put on the surface that will make it more danceable, we'll get it for you."

"What about those tracks on Ocean Avenue?" we asked, half kidding but afraid we'd just have to put up with them.

"Oh, they're not in use anymore. We'll have them removed and the whole street will be repaved." These folks were serious!

"What about the sound?" we asked, knowing that even by patching all of our callers' personal sound equipment together (if it were possible) we wouldn't be able to adequately cover the area.

"We plan to hire the best qualified studio engineers to furnish the public address system, set the speakers up in the palm trees that line the boulevard and test it all the night before the big dance."

And then, anticipating our next question, "Being a night-time event, you'll need lights, so we've arranged with the locally-based Army reserve anti-aircraft units to set up a battery of search lights and they'll be here the night before to set them up and do a test run."

With an event of this size we knew that the use of what phonograph records were available would not be fitting for the occasion. When we mentioned the music, they asked us what we sug-

gested. We figured out that for a three-and-a-half hour dance we'd need two bands trading off during the evening. "Tell us what you want," they said, "and you've got it."

Was there anything else? Oh yes—what about parking space for all the cars and buses they hoped to attract? One step ahead of us, Santa Monica responded that all of the city's public and private parking would be available, and for several residential blocks surrounding the dance area there would be no street parking on the day of the event from mid-afternoon until midnight for anyone without special tags that would be distributed to the dancers. In addition, representatives of the Santa Monica Police Commission had meetings with the police chiefs of the several surrounding beach cities and each pledged officers to come to Santa Monica and help out.

Based on our square dancing experience, the law enforcement people were told that in all probability they wouldn't need large numbers of police to manage the crowds. However, the police, based on their experience of handling groups the size that were expected, felt otherwise. Consequently, the uniforms would be on hand.

Splitting the Responsibilities

What else? What had we not yet asked them? When we told them that the callers in the area would select the individuals to do the calling on the program, they said "no problem." When we talked about promoting something of this size, they indicated they would handle the press and radio (television was still an infant back then) if we would take care of getting the word out to the square dancers.

The sponsoring group from Santa Monica indicated they hoped to attract dancers throughout the state. We explained that (at the time) there were seven dancer associations in California, each one completely independent of the others and that, while we could reach them by letter, it would be most effective if the presidents of each of the organizations could come to Santa Monica personally, and see what was planned. Santa Monica said, "Go!"

Within a few weeks all the representatives showed up and were guests of the city for a planning lunch and an inspection tour of the dance site. They were impressed and excited. All—even the ones from the far northern end of the state—as much as promised that they would set up car caravans and start promoting the event. None wanted their dancers left out.

As the planning went on things began to fall into place. Dancers and callers formed volunteer committees working with the hosting city in overseeing the resurfacing of the streets, planning for the parking and helping to organize the various traveling units.

The callers worked closely with the commercial sound engineers pointing out the particular needs of the dancers, not only to hear the callers and the music but to be able to understand each caller. In addition, from the some 200 callers in the area 35 were assigned to call on the program. The selecting was done smoothly and

without any hitches by the callers themselves.

Something Special

"What would make this an even more significant attraction for the local square dancers and provide an additional reason for them to attend?" we were asked.

We didn't have to think too long. In the eyes of everyone in our area one individual had proved to be a great inspiration to our dancers and callers. That person was Dr. Lloyd Shaw who had brought his Cheyenne Mountain Dancers to Hollywood two years earlier. His special workshops for our dancers were undeniably the greatest "lift" our area could have hoped for. This would be the opportunity for us all to say "thank you" for what he had given us. If Pappy (Shaw) and his wife, Dorothy, could be present as our guest-of-honor it would be very special.

"Consider it done," said the folks from Santa Monica, and within the next few days the invitation was extended and a short time later the Shaws had accepted.

By the end of May the city had received an acknowledgment from Earl Warren, then Governor of the State of California, stating that he planned to make an appearance. Several film stars, including Andy Devine and Leo Carrillo, would be on hand. Life Magazine indicated its interest in covering the gala event.

The date was getting close. A few meetings and phone calls and Southern California was ready to take on the "BIG One"—The Diamond Jubilee, in the city of Santa Monica, July 13, 1950, 7:30 to 11:00 PM.

NEXT MONTH: The Diamond Jubilee
Will anybody come?
Will it reach the hoped for 4,000 dancers?
Will it rain?
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An Open Letter

To the Readers of

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Have you ever considered the importance of having a monthly, internationally circulated square dance magazine? **AMERICAN**

SQUAREDANCE is our one prime communications link with the rest of the world! Whether you're a dancer, a caller, a teacher or a supplier of square dance merchandise and services, your one way to get the news or to tell it, is through this one central source.

The fact that you're reading this makes it obvious that ASD has a special significance for you. But did you ever think that there must be at least a dozen other dancers in your own circle of dancing friends who don't subscribe -- who, in fact may never have heard of or seen a copy of American Squaredance Magazine?

Because its major role is to communicate and to share its monthly treasury of ideas and news designed to stimulate and retain dancer-interest, you're in a great position to help spread the word and encourage others to become members of the ASD family. So, what are we suggesting?

As a regular reader yourself, why not make it a point to introduce ASD to at least one of your square dance friends. Let others see a copy of one of your back issues. Get an okay to make an open-pitch for ASD at your club's next dance -- maybe at the coffee-break, etc. Encourage others to become subscribers.

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Ask Dave

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DAVE GIPSON (219) 482-2565 EMAIL: DGIPSON@MIXI.NET

Dear Dave,

In my job I sometimes travel to other states. I have located local contacts through the National Directory and have been picked up and taken to dances by people who have become life-long friends. Once though, the contact did not offer to pick me up and after learning a local cab would have cost over \$20 per dance, I didn't attend but would have really liked to have gone. I would be glad to pay for gas if someone would pick me up and take me back, besides making new friends at the same time. How do I ask, without sounding too cheap or eager?

Anonymous Traveler

OK tight-wad. JUST KIDDING! I seriously doubt many dancers would or could pay \$20 for a cab AND admission to go to a square dance. All clubs need another dancer or two, especially one who is "just passing through." Tell the club contact "I'm kind of embarrassed because I can't afford a \$20 cab ride to your dance. Do you have anyone who lives near my hotel who I could pay to take me?" I assure you, no one thinks about having to pay a cab for a dance. I certainly would not think badly of you, and what have you got to lose? I bet you'll be surprised!

(Note—In the May issue I spoke of Bruce Lowther and his wheel chair dancers and their dilemma. Here is a synopsis of one poignant response.)

Dear Dave,

I am a caller for both a wheelchair and "standup" square dance club. Some of the dancers have pushers, some electric and some self-propelled. All moves except "roll away" are executed at one half speed. Some standup dancers come to our dances with the

knowledge we will dance at wheelchair speed. Occasionally other clubs will do a wheel chair tip for our dancers while some clubs tell us we are not welcome under any circumstances.

A few members attempted to force other clubs to accept them on an equal basis, but it didn't work. One lady told me she wanted to be like normal people. I told her most people do not run around in 300 pound, motorized wheelchairs.

Handicapped people *can* square dance but cannot join a standup square unless *all* the "standups" are willing to work with the person. There are quite a few wheelchair clubs in Canada but few here. It would be great to have more clubs around the country, but I don't believe that will happen.

**Al Ross
Silver Spinners
Salem, OR**

It is unreasonable to expect an entire dance to be slowed down by half to accommodate the wheelchair group. I also understand the concern regarding the heavy chairs, but let's look for a compromise here. There are thousands of callers out there who like to "push" their checkers around. I challenge all callers to find a method of calling to **BOTH** "Wheelchair" and "Stand-up" dancers, at the same time! You know, while the chairs do this, the others do that. All right, who will be the first? ★

Dave answers all questions; ASK DAVE—Dave Gipson, 3330 Oswego Ave., Fort Wayne, IN 46805-2126; Ph: (219) 482-2565; Fax: (219) 482-4281; or E-mail: dgipson@mixi.net

SQUARES ARE NOT “SQUARE”

by Tom Hansen
Salem, Oregon

There is an old adage that says appearances can be, and often are, deceiving. Out on 45th Street N.E. in Salem, just beyond Silverton Road, there is a small, almost drab, building, sort of beige in color on the bottom and brown on the top. The building's entrance is by way of a narrow gravel driveway. It's easy to drive right past it if you're not careful. Nothing illustrates the essential truth in the adage quoted above more than this very ordinary looking structure.

This unassuming little place is called the Salem Square Dance Center. There is probably no place in Salem that provides more entertainment, excitement and pure good times to more people than this apparently unexciting looking building.

I used to think that square dancing was, well, square. The kind of dancing that you might see in a Roy Rogers western movie, or in an exhibition at the State Fair. Not really modern. Sort of really old fashioned entertainment. Something that people did before movies and TV came along.

Nothing could be further from the truth. There are literally thousands of square dancing enthusiasts in Oregon. Probably the most surprising fact that I learned is that the participants range in age from teenagers to nonagenarians. I've been told that there is a couple who dance regularly in the Hollywood Square Dance Center in Portland who are 91 and 92 years old. The Golden Squares Club of Woodburn Senior Estates has about 80 active members. I visited one dance at the Salem Square Dance Center and saw several youngsters dancing with older folks who appeared to be their grandparents.

Salem alone has at least four clubs: The Swingin' Stars, the Red Hots, the Capitol 8s, and the RE-VU-N-Q Club. There are clubs in Dallas, Rickreall, Silverton, Corvallis, McMinnville and Albany that I know of. And I imagine every other town in the Valley has its



Tom Hansen, primarily a sports writer and recent convert to square dancing, couldn't resist sharing this article, which first appeared in the Dec. '95 issue of the *Salem Oregon Senior News*. Tom wrote, "I just received my first issue of your magazine. I was surprised to learn from the various comments and articles that square dancing is declining across the country. My impression as a new dancer is that square dancing, in Oregon at least, is a very popular activity." We're certainly glad to hear that!

own club. Eugene has an active group and hosts a huge midwinter dance festival in January and February every year.

Nearly all the clubs conduct their own beginners classes. The Swingin' Stars beginners class, which meets every Tuesday at Waldo School, includes at least one teenager as well as older students. Generally, the lessons start in September and continue until February. During the winter several dances are held for beginners to give them experience in actual dance situations where the callers only call movements they have learned in class.

In addition to square dancing, there is a style of dancing called round dancing. Virtually every square dance session now includes at least one or two round dances during the evening. The best way to describe round dancing is to call it ballroom dancing to instructions from a caller (who is called a cuer). It is a little Western Line Dancing; but I would guess, from my observations, the movements are very intricate

and precise and, like square dancing, you have to listen carefully to what the cuer is saying. Otherwise you may risk losing a partner.

Most of the clubs also conduct round dancing lessons. These lessons generally start in October and continue through April.

It's hard to say exactly why square dancing and round dancing are so popular. I'll put it this way: If you can't have a good time without getting sloshed, then you probably wouldn't like square dancing. If you don't enjoy being around truly nice people, then you wouldn't like square dancing. If the only entertainment you enjoy is spectator sports, then you wouldn't like square dancing. If you are a pessimist and want to stay that way, then keep away from square dancers—they might change your attitude.

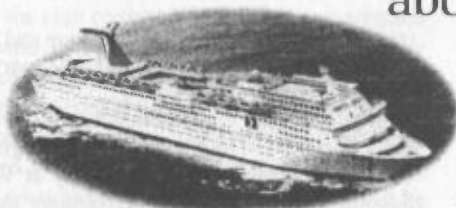
In researching this story I talked to many people. Some of the most memorable I would like to mention—Virginia and Ray Walz, the owners of the Salem Square Dance Center.

None of the people I interviewed seemed to embody the wholehearted and enthusiastic enjoyment of square dancing more than Ray and Virginia. Marie Fesler of Dallas told me, "You're never too old or too young to learn to enjoy square dancing. I started when I was 40 and my son started at the age of 10." When asked what she enjoyed most about square dancing, Florence Steffinsen of the Woodburn Senior Estates said it best, "It is not only great exercise, but it keeps your mind active, keeps you interested in other people, and you can have a darned good time doing it."

Editor's note: Mr. Hansen is still just as enthusiastic about square dancing as when he wrote the story (Dec. '95)... "I think square dancing is one of the most enjoyable and completely exhilarating activities I have ever gotten involved in. I'm just sorry it took me 64 years to find out about it!" ★



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DANDY IDEA

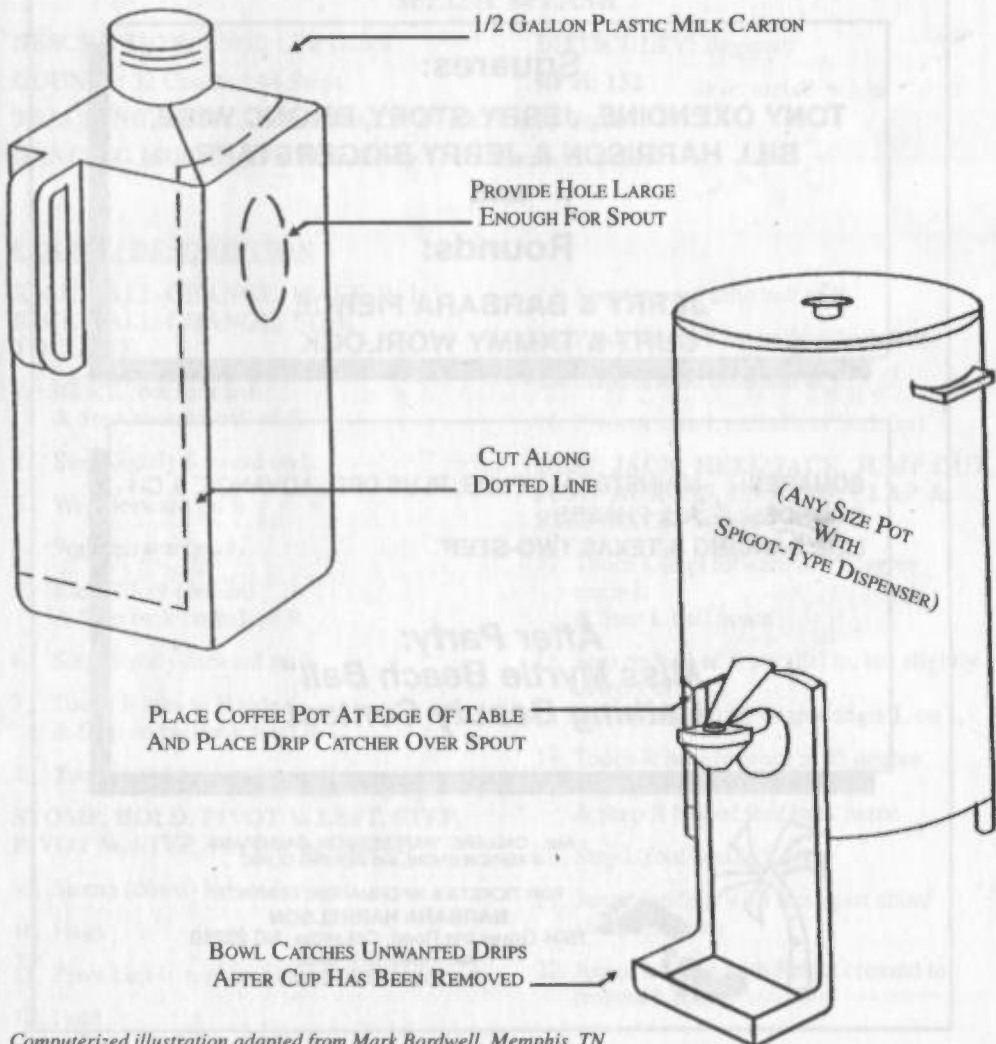
CATCH THAT COFFEE DRIP!

Bill Crawford, Editor, The Caller

Illustrated here is a unique application for those (normally discarded) half-gallon plastic-type milk cartons.

If available, use a colored version (they're heavier) and follow the simple free-style pattern shown. A sharp knife, scissors, X-acto knife and the like, works very well. The usual squared type carton works well, however, some of the round versions (other plastic cartons) also can be used successfully.

Fold a napkin (or something similar) and place into the drip area to absorb the drops. After use for the occasion, simply rinse and store along with and inside the coffee pot ready for the next time around. ★



Computerized illustration adapted from Mark Bordwell, Memphis, TN



20th Anniversary **Myrtle Beach** **Balls**

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THE COUNTRY LINE by jim and jean cholmondeley

Summer is here in full swing, and many families are enjoying having the kids home for a change. Why not investigate some of the country western places and see if they have a family time on Saturdays or Sundays. If so, this is a good chance to let your kids learn to dance country western. If they do

not have a family time, perhaps you can suggest it to them. Our CW halls find it a real money maker for them, plus lots of fun for everyone.

It is time to look forward to classes this fall and start gathering names of perspective students, both for CW and square dancing. Just think what would happen if everyone would just bring one couple into the activity this next year...

SPLISH SPLASH

DESCRIPTION: 4 Wall Line Dance

DIFFICULTY: Beginner

COUNTS: 32 Counts / 44 Steps

BPM: 152

TEACHING MUSIC: *Before You Kill Us All*, Randy Travis

DANCING MUSIC: *Little Miss Honky Tonk*, Brooks & Dunn

COUNT / DESCRIPTION

KICK-BALL-CHANGE, WALK R, L, KICK-BALL-CHANGE, SIDE TOUCHES

1. Kick R foot forward
& Step back on ball of R
2. Step slightly forward on L
3. Walk forward on R
4. Walk forward on L
5. Kick R foot forward
& Step back on ball of R
6. Step slightly forward on L
7. Touch R toes to R side
& Step on ball of R next to L
8. Touch L toes to L side

STOMP, HOLD, PIVOT 1/4 LEFT, STEP, PIVOT 1/4, STEP, PIVOT 1/4, CLOSE

9. Stomp (down) R foot forward
10. Hold
11. Pivot Left 1/4 turn on balls of BOTH feet
12. Hold

13. Step forward onto ball of R
14. Pivot 1/4 turn L on balls of both feet
15. Step forward onto ball of R
16. Pivot 1/4 turn L on balls of both feet

HEEL JACK, HEEL JACK, JUMP OUT, JUMP ACROSS, UNWIND, CLAP & STEP BACK

17. Touch L heel forward at 45 degree
angle L
& Step L ball home
18. Step on ball of R parallel to, but slightly
in front of L
& Step back at 45 degree angle L on L
19. Touch R heel forward at 45 degree
angle R
& Step R ball of foot back home
20. Step L foot beside R foot
21. Jump, landing with feet apart about
shoulder width
22. Jump, landing with R foot crossed in
front of L foot

23. Unwind ½ turn to the L on balls of BOTH feet
24. Set BOTH heels down as you clap hands at chest level

LONG STEP FORWARD, HOP, KNEE ROLL 360 DEGREE CCW, KNEE POPS

25. Take a long step forward onto ball of R
26. Hop L next to R
27. Roll knees in CCW half circle to the L
28. Roll knees in CCW half circle to the R completing full circle

29. Raise R heel off floor and roll R knee in CW half circle in then out & Set R heel down
30. Raise L heel off floor and roll L knee in CCW half circle in then out & Set L heel down
31. Raise R heel off floor and roll R knee in CW half circle in then out & Set R heel down
32. Raise L heel off floor and roll L knee in CCW half circle in then out & Set L heel down ★

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HEMLINE



by Phyllis Mugrage

I must apologize to two dancers who recently wrote me. I put the letters away, planning to get them answered and I put them away so well, I cannot locate them. One was a dancer from Portland, Oregon, requesting information on the necklines. The other was a dancer from the East Coast and is the basis for the article this month. If you will both please write me again, I PROMISE not to put your letters away, but will answer them immediately!

One of the letters I mentioned described how this dancer puts a pocket in her skirts and then adds a waistband. There is no need for a zipper, and you have your pocket, too. I have never used this method, but I do have the directions for doing it, so I will pass them along for those who might like to try this.

Using two gusset shaped pieces, sew one to each half of the skirt, leaving an allowance for the waistband to be applied. Sew the side of the skirt up to the gusset, being sure to backstitch for added strength. (Be sure you finish the top of gusset pocket with a serger or zigzag stitch.) Turn so the gusset is now inside the skirt and stitch the two gusset pieces together. Add your waistband and use your favorite method of closure (i.e., button, waistband hook & eye, etc.). You'll have a skirt with a pocket and not have to add a zipper.

Until next month, Happy Dancing and Creative Sewing. ★



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COMPU SERVE

By Bob Tucker
Wichita, Kansas

I read ASD every month and am always excited to read it. Unfortunately, I stay pretty busy and don't get to write with comments very often, actually, this is the first time.

A couple of months ago you told us how to access a square dance message board on America Online. That prompted me to try AOL from one of the many disks I received from them. I enjoy the board and the Callers Corner chat session very much. Thanks to you and whoever sent the information in.

At the time you stated that you would print any other services that have square dance stuff. I have been on CompuServe for two years now and within the past 6 months, I found a dance section on it that had square dance as a subject. Since that time, another dancer and myself have been monitoring it. It is not nearly as active as the AOL board, but I think part of it may be that square dancers don't know it is there. It is easier to get to than the AOL board so any CIS members should have no problem.

It is in the DANCE Section of the MUSIC AND ARTS FORUM. There is a library that has some downloads. The Dance Section is for all dance including country western and that part is very active, so callers or dancers who

need help or want a new line dance can get it easily there. There is a country western instructor who is in the section regularly and always available for help.

There are two ways to get to it.

1. Select the GO icon and type MUSICA then click on the DANCE Section (section 18) and you are there. 2. Click on the ENTERTAINMENT icon, then click on MUSIC/ARTS FORUM and then click on DANCE as above.

If a person wants to add it to their favorite places first, it is CIS:MUSICA.

All the square dance messages will be preceded with SQ to distinguish them from the other dance forms in the section. For instance C/W or CW is for Country and T for tap etc. That way we don't have to read all the messages to get what we are interested in.

If anyone would like to talk to me directly, I can be reached on CIS at 71573,1401 or on the net at 71573,1401@compuserve.com. I'm also on AOL at BobTucker9.

There are also some Home Pages on the Web with the most popular one being suif.stanford.edu:80/~rfrench/wsd. From there you can go other places. Bob L and Doug S have good ones also. ✓

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BY BOB HOWELL

EASY LEVEL

Nick Turner of Williams Lake, British Columbia, Canada, has sent along a couple of really well choreographed dances. He has written them to very fine pieces of music. Many callers will have these tunes in their record cases and if not, they are still available.

SPAGHETTI RAG

Formation: Solo/line. No partners necessary. All start facing the same wall.

Music: Spaghetti Rag, Hi Hat, EN0420

Routine: 16 beat intro.

Counts:

- 1-8 Quick vine right and touch
Quick vine left and touch
- 9-16 Fwd two-step (R-L-R), slow step fwd L & pivot 180°
- 17-24 Fwd two-step (L-R-L), slow step fwd R & pivot 180°
- 25-32 Slow vine 4 right, turning 180° on 3
Touch R foot to left quick and repeat 1-24
- Note: After 8 times thru there is a bridge:
Pivot 2 (Step fwd R, pivot 180), Fwd two-step (RLR)
Pivot 2 (Step fwd L, pivot 180), Fwd two-step (LRL)
Continue 1-24 to end of music.

Nick's second offering is a couples dance. He calls it the...

SALTY DOG RAG MIXER

Formation: Couples in a big circle, men's backs to center of hall, facing partner.

Music: Salty Dog Rag, MCA 60090

Routine: Intro: 16 slow count intro.

Counts:

- 1-8 Slap own knee slow twice
Clap own hands slow twice
2 slow whiffles (hands out in front, shoulder high, pass one above the other horizontally and reverse)
2 slow patty cakes (both hands)
- 9-16 Repeat 1-8
- 17-20 2 slow slides LOD (slide L foot L, close R to L, slide L foot L, touch R to L)
- 21-24 2 slow slides RLOD (slide R foot R, close L to R, slide R foot R, touch L to R)
- 25-28 4 step-hops circling away from each other. Both start on left foot.
- 29-32 Solo slide left twice, slowly, to new partner

Following is a break that I have used for over a quarter of a century, and it went just fine at a sixth grade graduation dance.

SUMMER SOUNDS ARE GREAT

Formation: Square

Music: I still use Summer Sounds, MacGragor 2051, but any 32 bar tune will suffice.

Routine: 1st couple gonna lead to the right and circle 4 hands round.

Pick up two more, make it six, go all the way around.

Open it up and make it eight, go eight hands around.

Go all the way around until you get back home.

Allemande left your corner and you dosado your own.

Take your corner lady and you promenade her home and sing;

Happy Summer Sounds,

The summer sounds we love.

Cleveland, Ohio, is celebrating its 200th birthday this year. The city has been called the "Forest City" for much of that time. To fit the occasion I wrote a contra, calling it the...

FOREST CITY BICENTENNIAL CONTRA

Formation: Alternate duple. 1,3,5, etc., active and crossed over.

Music: I'm using the Grenn record "Bicentennial Silver Bell," but any 32 bar tune will work fine.

Routine:

- A1 In long lines go forward and back.
Actives turn by the right.
- A2 Corner allemande.
Ladies center, dosado once and a half.
- B1 Partner swing.
Circle left 3/4 and pass thru.
- B2 New corner dosado.
Same lady swing. ☼

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BILL & BOBBIE DAVIS

Throughout our 45 years of square dancing we have seen dances advertised as "FUN Level." In recent years the catch phrase has been "Put the FUN back in square dancing." What does this mean? We feel that "FUN" is different things to different people. It is even different things to the same people in varied situations.

For instance, we have fun dancing tips with old friends we have known for years. We also have fun squaring up with strangers who could easily become new friends. Sometimes we go to dances with friends and have fun dancing the entire evening with the same people. At other dances we have fun dancing every tip with different people who are determined by a numbering system.

We have fun learning a new concept, and we have fun dancing an old-favorite singing call whose every movements never vary. These contrasts often occur in the same tip. By the same token, we have fun at a dance where the choreography for the entire session is challenging enough to keep us concentrating every tip. At other times we have just as much fun when the choreo is so familiar that we can coast through the evening without really thinking.

We have fun at dances where large crowds are packed so tightly that we have trouble staying in our own squares. We also have fun with four other couples in our garage working on tapes.

We have fun dancing to the same club caller each week, and we have fun at weekend festivals dancing to callers we have never heard before. In the same vein, helping beginners get through a class night or a newer dancer hoe-down is often just as much fun as an evening of concentrated workshops striving for a new level.

Then there is the contrast between a one-tip exhibition at a one-night stand and a week-long square dance camp where we dance three sessions a day. Both events can be equally fun.

We have fun when the choreography has everyone moving at once and we never have to hesitate for a moment. It is also fun when only half the square is working and we have time to get orientated.

Square dancing can be fun even if we are not "real dancers" who always have the proper foot on the downbeat. It is also fun to glide through an evening of music styles ranging from traditional to rock to gospel to patriotic to country western.

We have fun serving as club officers doing the weekly chores to keep the club running smoothly or working hard to make special events a success. We also have fun going to dances where the only thing we have to do is show up and enjoy ourselves.

We can have fun going to a closed dance with a special caller that costs extra money, or going to a caller's school graduation dance where brand new callers are doing their first hoedown.

We have fun when there are exactly the right number of dancers so no one ever sits out, or if there are extra couples so we can sit out when we want. Sometimes we enjoy rounds between tips so we have more time to visit. Sometimes we enjoy having no rounds so we can have more square dance tips. Sometimes we dance the rounds.

The thing about square dancing that is the most fun is the simple fact that we have a choice. We would hate to have our choices constricted to someone else's definition of FUN. ★

SUPREME AUDIO / HANURST'S TAPE SERVICE CALLER EDUCATION SCHOLARSHIP FUND AWARDS

The Supreme Audio / Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a caller's college providing a full CALLERLAB curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1996:

Harry "Jack" Lewis, Wales, U.K.
Terry Kenneth Lewis, Nova Scotia, Canada
George McGibbon, Hemphill, Texas
Donald Wescoat, San Francisco, California

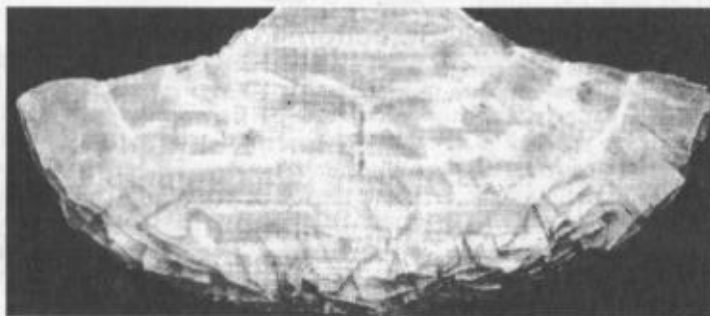
They will all be attending caller's colleges taught by highly-qualified caller coaches during the summer and fall of 1996. To date, 31 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas. ★

Monday, July 15, 1996: Trail Through to Canadian National; Great Falls, Montana, Ursuline Center, Corner of 23 Street and 1st Avenue South;
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Explode The Wave

Explode & (Anything)
(from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle
(from waves only)

Load The Boat

Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

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Single Circle To A Wave

Spin Chain The Gears

Spin Chain And
Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Triple Scoot

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**NO
SELECTION THIS
MONTH**

TAKE A GOOD
LOOK



Plus Quarterly Selection: LUCKY STAR

<p>From Columns</p>	<p>The lead two dancers (couples #1 and #3) of the column, Cloverleaf</p>	<p>Couples #2 and #4 Circulate</p>
<p>Couples #2 and #4 as a four dancer unit turn 1/4, and walk forward to become the lead dancers in a new column</p>		<p>CALLERLAB DEFINITION</p> <p>The lead two dancers, (#1 and #2), of the column, Cloverleaf. #3 and #4 dancers Circulate and as a four dancer unit turn 1/4, and walk forward to become dancers #1 and #2 in a new column. The center action is danced as a four person star.</p>

Dear Editor,

I would like to thank you for publishing my advertisement in which I sought for used equipment in your magazine nearly a year ago. I would like to apologize for my much delayed letter of thanks. I sent this article to your magazine long time ago and I hoped that you received it. As I did not obtain your magazine on regular basis, I was not informed that the letter did not come to you until now. So I would like to put things right—better late than never.

I would like to thank everybody who contacted me. Special thanks belongs to Joe and Yvette Vinson who were so generous and sent me a Hilton and a set of speakers. It is a great support not only to myself, but also to all Czech callers and square dancers. Thanks to this equipment we can, for example, sound one of the halls for our convention or a special dance much better than we could do it with our Czech-made equipment. Another part of thanks goes to the Palomino record service who put me on the list of subscribers.

It was a great helping hand to Czech square dance, which is still on the beginning of its boom and every help into its technical background is enormously appreciated.

Once again, thank you, and I am sorry that my thanks come to you after such a long time.

Yours sincerely,
David Dvorak
Czech Republic

Editor's note: We're glad we were able to help you and your fellow callers. Our thanks to all of those who answered Mr. Dvorak's request for used equipment and records. To help out a bit more, we have given you a year's subscription to ASD. We would appreciate an update now and then—with pictures, if possible—so that we may share your experiences with our readers.



Dear Jon and Susan,

Thank you from our club for the American Squaredance Magazine, which we find informative and interesting to read. I was sorry to see that you had put an apology for having a cross against a background of stained glass because it offended several readers. Tolerance for so many things seems to be harder to find these days. We hope that on our dance floor we still generate plenty of tolerance and much enjoyment for our dancers.

Please find enclosed a copy of the first flier for our 45th Birthday Dance, which we plan to celebrate on the 1st of March, 1997. If it can be included in your list for what is coming up we would be delighted. If any of your readers are planning to visit New Zealand and would like to dance at the oldest club in New Zealand, which is still in full swing, we would be delighted to see them.

Yours sincerely,
Mona Cromb
Secretary/Treasurer
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Dear Jon and Susan,

The Cole kids and I would like to express our grateful appreciation to you for the wonderful tribute to Walt, published in the May '96 issue of ASD. We always knew he was a special guy but perhaps didn't realize just how many people were influenced by his knowledge of and enthusiasm for the square dance activity.

To all those friends in the square, round and contra world who have sent cards, letters and contributions to Walt's memorial fund and the American Cancer Society, and to those who have phoned or dropped by, we say a most sincere "thank you." We send (via thought waves) a big yellow rock to each and every one of you. Walt always felt square dancers were the best folks in the world and that's been proven over and over again in these past two months.

There's a big, empty space in our hearts and lives right now, but we know that it will continue to be filled with the love and memories created over these past 36 years in a very special recreational activity. Thanks again!

With much affection,
Louise Cole, Kathleen (Cole) Engelby, Walter
Cole and Mary Elizabeth (Cole) Rosio
Ogden, Utah

P.S. Jon: The Ever Ready Bunny flashlight (your office staff sent Walt) had a place of honor at home and in the floral spray on Walt's casket. In the confusion just before the service began we lost track of it, but one of the grandchildren said it fell into the casket and was buried with him. We're pretty sure they're both going, going, going somewhere out there—probably to a square dance! ★



Jerry Story



Tony Oxendine



Larry Letson



Randy Dougherty



Tim Mavrinac

BRAND NEW RELEASES

- | | | |
|----------|---|---------------------------|
| RYL 133 | CLAYTON DELANEY | by Jerry |
| RYL 227 | ANY OLD TIME | by Tony |
| RYL 317 | I DON'T NEED NOTHIN' | by Jerry |
| RYL 318 | THE NIGHT HAS A THOUSAND EYES | by Tony & Jerry |
| RYL 516 | LOOKIN' FOR A REASON | by Larry |
| RYL 517 | ARE YOU TEASIN' ME | by Larry |
| RYL 808 | LOOKIN' AT THE WORLD THROUGH A WINDSHIELD | by Randy |
| RYL 1001 | STEEL RAILS | by Tim |
| RYL 901 | ON AND ON (round) | by Jerry & Barbara Pierce |



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— *Caller's Notes, October 1995*



I CAN'T SQUARE DANCE

By Patricia R. Wahle

I just realized something; I can't square dance. Whenever I tell people that I can square dance, they always ask me to do some square dancing for them, and I've always been kind of befuddled by their requests and didn't know quite how to answer. But I just realized what my problem has been with their requests; I cannot square dance.

We can square dance. Even just two of us can do a little bit of square dancing. But I, I cannot square dance.

As I was thinking about this, I started looking through the Mainstream list to find just one call that *I* could do...

Hmmm. Looks like Forward and Back can be done with just one person; Forward three steps and pause, then back three steps and pause. But the more popular wording (around here at least [Nebraska], and on most of the records I've bought lately) seems to be "Up to the Middle and Back," in which case there must be at least two people—between whom to have some sort of "middle."

You can promenade single file by yourself around the circle, but then "the circle" pretty much refers to some people standing in a circle-type shape...

Oops, I almost thought I could at least U-Turn Back, until I read the rest of the definition—just in case it was followed by "and roll" or something—and I have to either have a partner or a set of dancers to turn toward.

Grand Square; "...turning one quarter on the fourth step to face partners..." Dam. Can't do that either.

Shoot, I can't even get into position to do anything. I can't be in a wave—that takes at least three. I don't even qualify as a mini-wave. I can't be in a star. Now wait, I can't find the definition of a line. How many people does it take to make a minimal line? Can I be in a line of one? ...How would you tell?

Hmm. I guess I can't square dance after all. **I need you!**

Intercom, Official Newsletter for Single Square Dancers U.S.A.

The Kilowatt Eights Square Dance Club

Winner of our Oldest Club Contest

by Dick and Jo King
Club Historians, Denver Colorado

The Kilowatt Eights Square Dance Club was founded in the summer of 1939, by Tom T. (Joe) Lang. Joe, as most of his friends called him, was an assistant supervisor in the electric meter division of the Public Service Company (PSC) of Colorado.

Joe had learned to call squares in 1939 and wanted to form a square dance club of PSC employees. With the help of two other employees he gained the sponsorship of PSC Employees' Gas and Electric Club, and formed a six piece band. The club became known as the G&E Square Dance Club.



Pictured above—taken when the Kilowatt Eights danced at the PSC Garage from 1939-1942—(L to R): Andy Anderson-Violin & Bass, Stew Clark-Banjo, Russ Levine-Piano, Jim Cook-violin, Tom Parfet-Drums, George Boles-Violin, Joe Lane-Caller.

With permission to use the Public Service Company's garage as a dance hall, in October 1939, (date unknown) the G&E Club held its first dance. The club continued to dance there until 1942. The club lost many of its members because of the war. Joe Lang renovated a small barn and named it *The Hay Loft*, where the club danced during the war.

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Pictured above, the Kilowatt Eights dancing at the Wight Building, circa 1948-1962.

At the end of the war the club returned to the PSC's garage area but danced in the employees' lunchroom, which is across from the garage. In 1948 the club was moved to the Wight Building in downtown Denver and danced in the auditorium on the fourth floor.

In 1950, Joe turned the leadership of the club over to the club members. An election was held and the club had its first president. In 1956 Joe turned the calling duties over to his protégé who called for only four years. Also, in 1956 the club changed its name to Kilowatt Eights.

At the start of the 1960-61 square dance season the new club callers, Charlie and Jerry Tuffield, took over and are still club callers after 36 years, and will continue for the foreseeable future. Charlie and Jerry have been calling and cuing for 50 years.

On the 4th of October, 1996, the club will be 57 years old. Its members are looking forward to celebrating their 60th anniversary in 1999. ★



At right, Charlie & Jerry Tuffield as they are today.

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CALLERLAB VIEWPOINTS

by Mike Seastrom

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Terms such as APD (All Position Dancing) and DBD (Dancing By Definition) have been misunderstood and misinterpreted for many years. Callers and dance leaders using these terms have also had very different opinions on what CALLERLAB's official position was. Many years ago, a long journey began to tackle this very issue.

In the late 1980s, CALLERLAB's Choreographic Applications Committee (CAC), under the leadership of Charlie Muff, followed by Stan Burdick, researched and published a Standard Applications book for the Basic and Mainstream programs. Bill Peters, Jerry Reed, Jack Murtha and many other committee members also worked countless hours. The next chairman, Jerry Reed, and vice chairman, Nate Bliss, took the task one step further and completed the Standard Applications book for the Plus program.

The CAC began its research for these books by identifying which formations and arrangements (of men and women) for each call are used most often. **Standard Applications** are defined as those formations and arrangements from which a move may be called with nearly 100% success at an open dance or festival. CALLERLAB encourages callers to manage the difficulty of dance routines they use to assure a high degree of dancer success.

These Standard Application books provide callers a way of knowing what dance patterns will allow dancers to be successful most of the time and also know that when material is not standard, a lower success rate can result.

CALLERLAB recognizes that using non-standard or Extended Applications can be a valuable programming tool, but encourages callers to be prepared to provide extra help to the dancers as needed to assure dancer success. Dancers' enjoyment of such choreography de-

pends heavily on the caller's ability to provide just the right mix of challenge and success. These books have become an excellent source for new and experienced callers in both calling and teaching.

In the last few years there has been considerable debate among callers and dance leaders about CALLERLAB's official policy regarding positioning in calling and teaching. As a result of these discussions, the CAC developed and submitted to the executive committee and board of governors a policy statement on Standard Applications. This statement has now been sent to the CALLERLAB membership for their vote. If approved, the terms Standard and Extended Applications will effectively replace concepts of APD and DBD, which have never been clearly defined and understood.

The CAC has also been placing the finishing touches on a three-year project of writing a book called Choreographic Guidelines. This manual is a caller training aid, designed to help the caller develop and apply choreography, which can provide a pleasant, smooth flowing dance experience, with just the right mix of excitement.

Many callers learned to call during the time when most moves used today were created. They had the opportunity to add these moves slowly and develop a feeling for smoothness and flow. Student callers today have a staggering amount of information to learn, and CALLERLAB continues to work to provide educational material to allow callers to create a better dance experience in teaching classes and calling dances.

Congratulations to the CAC, with Chairman, Jerry Reed, Vice Chairman, Elmer Claycomb and many others too numerous to mention, for their unselfish efforts to provide continuing educational material for better calling and dancing. ★



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I'm A Fool For You (Speranzo/Mitchell)	TS
Allegheny Waltz (Wolff)	W
A Day In Paradise (Daviau)	TS
Movin' Out There (Richards)	TS

Phase III & IV (Intermediate)

Pretend (Lawson)	W
Moonbeam Foxtrot (Kammerer)	FT/J
Slow Walk (Scott)	J
Chaka Chaka (Phillips)	C/FT
The Quiet Three (Barrett)	R
Stuck On You (Callen)	J
Tender Foxtrot (Norton)	FT
Love Is Beautiful (Sherrer)	W
Mary In The Morning (Scott)	TS/R
One Love (Whyman)	W
I'll Come To Runnin' (Rother)	WCS/J
Carolina Moon (Rumble)	W
Hallelujah (Reeder)*	TS
I Can Help (Speranzo/Mitchell)	TS/J

Phase V & VI (Advanced)

Como Me Gusto (Esqueda)	R
Dance Through The Night (Goss)	QS
Catch A Moonbeam (Casey)	W
Perfidia (Slater)	R
Dreamy Bolero (Blackford)	B

TS - Two-Step
R - Rumba
QS - Quickstep
W - Waltz
J - Jive
WCS - West Coast Swing
C - Cha Cha
FT - Foxtrot

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**Classic Rounds Of The Month



ROUNDALAB

Golden Classic List - 1994/1995

Phase II

All Night
Baby O' Mine
Birth of the Blues
Buffy
Could I Have This Dance
Dancing Shadows
French Brown
Feelin'
Good Ol' Girls
Green Door
Hold Me +1
Hot Lips
Houston
Hush
Jacalyn's Waltz
Kon Tiki
Little White Moon
Maria Rumba +1
Neapolitan Waltz
New York, New York
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Sheik of Araby +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

A Continental Goodnight
Alice Blue Gown +1
Answer Me
Apres L'Entree +1
A Taste of the Wind
Autumn Leaves +2
Beautiful River Butterfly
Caress
Carmen
Crazy Eyes +2
Dance +2

Desert Song +2
Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I Want a Quickstep +1
Libson Antigua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

Adios +1
Biloxi Lady
Gazpacvho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
'Till Tomorrow

Phase V

Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
Send Her Roses
Sugar Stomp +1
Tamp Jive +1
The Singing Piano Waltz
Waltz Tramonte +1
Wyoming Lullaby +2

Phase VI

Cavatina

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Please send your Round of the Month selections to:

TONY SPERANZO & LAURA MITCHELL
P.O. Box 193, Hazelwood, MO 63042-0193
or call me at (314) 551-2033
and leave a message of what your ROMs are.

BOOK NOOK



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CLUB NEWSLETTER 48 pages; \$1.50

The "How To" for newsletters. Purpose, Design, Content, Size, Format, Name, Body, Alignment, Captions, Margins, Rules, Writing, Sources, Styles, Proofreading, Copyright, Libel, Assembly, Photos, Clip Art, Graphics, Ads, Fliers, Printing, Circulation, Mail List, Editor Tasks, Story Form, Specification Sheet and Checklist.

GAMES, GIMMICKS & SKITS 40 pages; \$3.00

The "How To" booklet to expand and enhance the development of square dance entertainment. Contents include 98 different games, gimmicks and skits that will put "FUN" into your club. Ideas to liven up and put fun into square dance functions. From these ideas, many new fun games and gimmicks can be recovered and presented to bring club members together into a family unit. It will inspire callers and cuers

to pull out their bag of tricks and gimmicks to make each dance a memorable event.

TAKE THE FIRST STEP 42 pages; \$3.00

The "How To" booklet designed for club leaders to use during lessons to teach new dancers more about the square dance world. Contents include 17 pertinent topics covering the world of square dancing, including material suitable for handouts. Topics include Square Dance Courtesy, Dos and Don'ts, 10 Commandments for Square Dancers, Human Relations, Good Listening, Responsibilities of Members & Officers, History, Associations, Conventions, Organizations, Visiting, Travel, Publications, Smooth Dancing and so forth.

Copies of the above educational materials may be obtained from: USDA Education Committee, John and Janet Rothrock, 3206 SW 33rd Court, Topeka, KS 66614; (913) 272-4332.

ATTENTION YOUTH DANCERS 12 pages; Free

A pamphlet designed to encourage youth dancers to take pride in being a square dancer. An introduction to square dancing for youth. Discussion topics include: An Introduction To Square Dancing, What A Caller Teaches, What An Adult Dancer Teaches, Information About Today's Modern Square Dancing and The Code Of Ethics For Youth Dancers.



IN AN AVERAGE LIFETIME—The average American rearranges furniture 177 times; spends one year looking for misplaced items; changes the TV channels 325,393 times; spends 3,084 hours thinking or relaxing and laughs 410,078 times.

—Fed Facts, March, 1992

**YOUTH ADVISORS
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12 pages; Free**

A pamphlet designed to provide basic information about square dancing and working with youth group. Discussion topics include: Square Dance Introduction, Setting Up A Youth

Group, Vital Points When Working With Youth and Code Of Ethics For Youth Square Dancers.

Copies of these two youth pamphlets may be obtained from: USDA Youth Advisory Committee, Debra Mills, 5102 New Mexico Lane, Cypress, CA 90630; (714) 828-6119. ★



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CONTRA CORNERS

.....By Don Ward
American Callers Assoc.
Contralab

Two fantastic reports of successful contra programs this past month top off this month's column. Our first is from the State of Florida where, according to Sussi (known to many as D2Z), the 1996 Florida State Square Dance Convention's contra program, headed by Chuck Quigley, filled the contra hall to capacity. The organizers are talking about two contra halls next year for the convention in Orlando.

The second major event happened across the country in Walnut, California (a community east of Los Angeles), at the Western Square Dance Association's 48th Memorial Day Jamboree. This event, orchestrated by Lenny and Nadine Fuentes, Dave and Rosie Sperl, Jerry and Beverly Smith, brought together a balanced program of squares, rounds, lines and contra. I had the opportunity to present contras in the new dancer and the Mainstream/Plus hall. The new dancers responded with as many dancing contras as squares...what a great weekend!

There was a repeat of an interesting dancer participation at the Bluegrass and Fiddle contest a few weeks ago and the Western Jamboree. The Bluegrass Festival featured traditional squares and contras while the Western Jamboree featured Modern Western Square Dancing. At both events, a large number of teen and pre-teen girls coupled up to contra dance. Missing at both events were the boys. Talking with the girls I found out that boys this age won't dance. It's not macho! They roller blade, skate board, play video games, or just hang out. They do not participate in any kind of structured dancing, so the girls paired up and had a terrific time contra dancing.

With the increased interest by callers in contra dancing, Palomino Records has offered to extend the usual limited time tape service specials (\$2 / record) to give me time enough to put dances with appropriate music and publish them in the "Dancing Contra" column. There's some great music lurking on the shelves just waiting to be played again, for the first time. When ordering, just mention the contra special. Thanks, Tom.

Summer is offering a great variety of dancing in the Santa Barbara area of Southern Cali-

fornia. July 12, Gary Shapiro will be calling at a new Goleta dance held at Live Oak Unitarian Church; July 21, James Hutson at Carrillo Ballroom; and concluding the month, an evening dancing under the stars at Live Oak Park, July 27, Gary Shapiro calling. For more information about dances in the Santa Barbara area, call their hot line: (805) 969-1511.

The Santa Barbara Country Dance Society conducted a poll among their dancers to help identify strengths and weaknesses in their contra program. The items dancers considered the highest priority were the caller, the music and the energy level of the dance. Over 90% of the dancers indicated that music with a strong, clear rhythm was preferred to dance to. 93% of the dancers enjoyed the 124 to 128 tempos of the dances. As to weaknesses, almost 20% felt caller selection could be improved. Another interesting response was that 50% of the dancers wanted more "challenging" contra dances. Goodness, it would look like they are falling into the same path as square dancing, except 60% of the dancers enjoyed the easier dances called in a typical evening. These responses can help give us a check list to use at our dances.

James Hutson and Jeffery Spero have co-authored California Twirls, an interesting book about traditional contra dancing in Southern California. The book contains 45 original dances as called from San Diego to Santa Barbara in addition to dance group history researched by Gigi deMarrais. This is a worthwhile addition to any contra caller's library. Information on ordering can be obtained from The Country Dance and Song Society: (413) 584-9913, Contra Corners, or the publisher E-mail: Speroni@loop.com.

Next month there will be lots of comments and observations from the national convention by callers and dancers for our reading. As a reminder, only *your* input can sustain the scope and interesting content of Contra Corners, so I'm looking forward to hearing from you.

Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-mail: Dward@loop.com ★

This month I am going to answer a caller request that I explain some of the terms used in describing contras and their movements. Before we can dance, we must understand what "formation" dancers are going to be in. I am only going to identify those most used at this time.

FORMATIONS: A "Proper" contra line consists of all the men in a line on the caller's right, extending from the front toward the back of the hall. Women are in a line to the caller's left, opposite their partner.

An "Alternate-duple" line gets its name from the formation where every other person is of the opposite gender. The best way to establish this formation is to begin with a "Proper" contra line and have couples make circles of four (4) people (don't turn them). In this position, beginning at the "Top," or end of the line closest to the caller, the first couple will have their back to the caller. The second couple is facing the caller. This is where we get the word "duple," meaning twos. The "alternate" part happens when all the number ones, those with their backs toward the caller, do a Partner Trade. The resulting formation is a line on the caller's left, starting at the top, consisting of M, L, M, L, etc. The opposite line starts with an L, M, L, M, etc. Partners are in opposite lines across from each other.

An easy way to set up contra lines from squares is to have side ladies chain across, head couples face your partner and back away. You can develop your own more creative choreography resulting in this configuration if you like.

"Beckett" formations consist of couples facing couples across the set with partners standing next to each other. I sometimes help dancers relate to this by assuring them that we are

Dancing Contra

with Don Ward



now all side couples of a square (Scotty beamed up all the heads). If we were in a large circle with couples facing each other LOD and RLOD, it would be called a "Sicilian Circle." Both of these formations are useful teaching tools for new dancers.

DIRECTION OF THE LINES: It is desirable to run the lines from the caller's end of the hall toward the opposite end. In short but wide halls, where the caller is on the long wall, the use of multiple short lines is the best way to dance.

IDENTIFY THE LINES: The entire line formation is called a "Contra Set." Most often referred to simply as "A Set."

"Below" refers to a direction or person that is toward the foot of the set.

The "Foot" of the set is the end farthest from the caller. Occasionally it is called the "Bottom" of the set, however, I do not use this term in my writings.

"Top" of the set is the end closest to the caller.

From time to time in coming months, I will add to this glossary of common contra terms. For those wanting a reference publication, I have available a Contra Movement Handbook, with descriptions of over 200 terms and movements. Write me at Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-mail: Dward@loop.com



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People / Events **IN THE NEWS**

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

CHET JAZAK ***Garfield Heights, Ohio***

Chet Jazak, 71, passed away April 18, 1996, at his home from the cancer that was diagnosed in 1988. He was widely known for his square dance calling. He was a caller for the Cleveland Area Callers Association for 22 years and had served as treasurer of the association for many years. He also belonged to the American Callers Association. He was club caller for Daisy Dancers, Square Dealers, Independence Squares and Brecksville Squares, and conducted Advance workshops and called dances at the Garfield Heights Civic Center.

In 1953, he joined the Denim Dancers, a singles square dance club. One of the requirements for membership was to learn to call square dances to help with club dances.

In 1960 Chet met his wife Olga at a square dance and were married a year later.

The couple took western-style square dance lessons and received their diplomas in 1971. Chet began teaching square dancing to his children, nieces, nephews and other children from the neighborhood. The Jazaks entertained and performed at many demonstrations over the years.

Mr. Jazak, a graduate of Evans Designing & Custom Tailoring School in Cleveland, operated Chet's Tailoring & Dry Cleaning until 1989, when he retired. He served in the Army during World War II as a corporal gunner in the Rhineland and Central Europe. He was a member of the Holy Name Society at SS. Peter and Paul Catholic Church in Garfield Heights.

He is survived by his wife, a son, two daughters, and three grandchildren.

Our sympathy goes out to the Jazak family.

Stan and Cathie Burdick, Silver Bay, New York

BOB AND BECKY OSGOOD **HONORED** ***San Diego, California***

On Saturday evening, April 20, 1996, Bob and Becky Osgood were presented with a plaque and a bouquet of flowers from Mike Woods and Dee Osargent, Contra Coordinators at the California State Square Dance Convention in San Diego.



Mike Woods and Dee Osargent presenting plaque and flowers to the Osgoods.

The entire weekend contra program was dedicated to them in grateful appreciation for the many years of their dedicated service. Their vision and inspiration have had a great influence on contra dancing.

A special treat on Saturday evening was dancing to live music presented by the "Old Twine String Band." You could feel the excitement in the hall throughout the evening. It was a weekend that will be remembered for many years to come.

Mike Woods and Dee Osargent, 1996 Contra Coordinators, California State S/D Convention

ORGAN TRANSPLANT **FUND STILL IN NEED** ***Memphis, Tennessee***

People/Events in the News, page 56, April '96 issue of ASD, told the story of Joe Kessler of Memphis, Tennessee, who is in need of a pancreas transplant. He received a kidney transplant (generously donated by his half-sister) in December 1994, which is showing signs of failure due to the need of a pancreas. The University of Tennessee Medical Group feels he is an excellent candidate for a pancreas transplant.

We would like to remind you of the fund that has been set up for Joe, single parent of two children ages three and six, to help defray the cost of this expensive procedure. With no insurance (it has expired) a minimum of \$40,000 is required to get Joe on the list for a pancreas transplant. Local efforts have raised more than \$10,000, but it isn't enough.

For information on sponsoring a fund-raiser, contact David or Jo Ann Kessler at (901) 377-3758 or the Organ Transplant Fund at (901) 684-1697, or send your contribution to Organ Transplant Fund, 1102 Brookfield Suite 202, Memphis, TN 38119. Thank you so much for your support.

SUSQUE COUNTRY SQUARES Bloomsburg, Pennsylvania

Susque Country Squares, Bloomsburg, Pennsylvania, displayed these banners of eight clubs at their anniversary dance on May 8, 1996. The club is part of the Central Pennsylvania Square and Round Dance Association, and the banners represent all the clubs in the association.

Fifteen couples in all made the trips to various clubs, accompanied by Charles and Betty Jean Litwhiler, banner chairman. They reported



Banners displayed at the Susque Country Squares' anniversary dance.

it was great fun making new square dance friends.

HATS OFF TO THE GROUP FOR A JOB WELL DONE!

Preston and Kay McGregor, and Tom and Elaine Hartman, Publicity Chairmen, Bloomsburg, Pennsylvania

GARY F. OTWELL Garland, Texas

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Gary was a loving husband, father and a dedicated Christian who served his Lord in many ways. He sang in the choir at church, conducted Bible studies at work and had a testimony that he brought to his dances that was genuine.

Gary had been one of the most popular and successful callers in our association for over twenty years. He served the North Texas Callers Association in many ways including a term as President in 1987. Gary was the caller for Nortex clubs Levis and Lace and Armadillo Squares. He also was instrumental in forming and called for the Crossties, another square dance club that is affiliated with the Fellowship of Christian Athletes and dances weekly in Fort Worth at the historic Downtown Train Station.

Gary and Nancy were known and loved by anyone who came in contact with them. Our prayers are with Nancy and the family as they grieve in their loss. The outpouring of continuing support for them is proof of how Nancy and Gary were loved by all in this activity. We all need to maintain this level of support as we grieve at this loss.

Alfred and Jean Jesse, Garland, Texas

LOST IN THE '50s Greensboro, N.C.

Some 350 dancers rolled time back 40 years by wearing saddle oxfords, jeans, T-shirts, straw hats and multi-colored poodle skirts in a "Lost in the '50s" dance at Village Green in Greensboro, N.C., May 4. Throughout the three-hour event a spirit of "joie de vivre" permeated the ballroom. Sponsored by the Cactus Squares of



A quartet of dancers, including three ladies wearing poodle skirts, stand outside the entrance to the Village Green Ballroom, site of the "Lost in the '50s" dance May 4. Many female dancers wore white socks for this event. Photo by Al Stewart, N.C.

Burlington, the dance—free to all comers—was probably the first of its kind in the Tar Heel State.

Cleo Barker of Whitsett and Ed Richardson of McLeansville, called square tips, with Lucille Hensley of Elon College cueing rounds. Line dancing and ballroom dancing was interspersed with squares and rounds. Among the singing calls were "I Fall To Pieces," "Walking After Midnight" and "I Can't Help Falling In Love With You," all songs popular in the 1950s.

Elvis Presley (a.k.a. Cleo Barker) made a brief appearance and wowed dancers with his



Two dancers in a happy mood reminisce about their lives in the '50s in a booth equipped with a music box and soft drink bottles at the special dance May 4 in Greensboro. Photo by Al Stewart, N.C.



A relaxed, smiling Ed and Margaret Richardson stand between a 1957 Buick Roadmaster and a 1955 Ford Fairlane outside the entrance to the Village Green Ballroom May 4. Two of the five autos parked there are owned by Richardson, who used a 1955 Ford Thunderbird during the couple's honeymoon in the 1950s. Photo by Al Stewart, N.C.

rendition of "Teddy Bear" and "Hunka-Hunka" to the music on a 1953 Rock-Ola jukebox, which played 45 rpm records. Near the jukebox was a booth seating four with Orange Crush, Coke and RC Cola bottles on the tabletop. On the wall adjoining the booth, bright neon lights emblazoned with the words "HOT DOGS" were visible throughout the ballroom. A large tapestry of Elvis dressed in western wear adorned one wall near the caller's platform.

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Dancers representing 26 clubs in North Carolina and Virginia were dressed in clothing reminiscent of the '50s.

Outside the ballroom entrance, five cars manufactured in the 1950s were parked. These were a '55 Ford Fairlane, '55 Oldsmobile Holiday, '57 Buick Roadmaster and two '55 Ford Thunderbirds. Needless to say, these vehicles attracted considerable attention from observers. Two of the Fords are owned by Ed Richardson, and one of these was the auto he drove during the honeymoon taken by him and wife Margaret.

Arrangements and props for the dance were made by Ed Richardson, who took a week's vacation from his workplace to prepare for this special occasion. Everyone present felt the dance was "something different" and an event which will long be remembered.

Al Stewart, Greensboro, North Carolina

NORTH CAROLINA'S 7th ANNUAL CONVENTION

Almost 700 dancers, callers and cuers from six states attended the 7th Annual Convention of the North Carolina Federation of Folk, Round and Square Dancers at the Charlotte Convention Center, May 17 and 18. States represented

were the Two Carolinas, Virginia, Indiana, Texas and Montana.

In the main hall five clubs arranged displays showing their activities. Cash awards were presented to three clubs whose displays were judged most original and creative. These were: (1) Boots 'N Slippers of Charlotte, (2) Cardinal Squares of Salisbury and (3) Square Wheelers of Charlotte.



The youngest fashion show participants at the 7th Annual North Carolina State Convention in Charlotte, May 17 and 18, were Heather Gray (L) and Carla Cecil (R). The two teenagers are shown above modeling dresses made by Carla's mother Bobbie Cecil. Photo by Al Stewart, N.C.



The Boots 'N Slippers of Charlotte took first place and a \$150 cash award in the display competition at the 7th Annual N.C. Convention. Photo by Al Stewart, N.C.

Three dance halls were used in the convention center, located in uptown Charlotte. The largest of these was used for Plus and round dancing, with smaller halls for Mainstream, line, contra, Advanced and Challenge.

About 25 women participated in a fashion show narrated by Carol van Hise of Durham, Saturday afternoon. Among the participants were two teenagers from Greensboro—Carla Cecil, a high school sophomore, and Heather Gray, a 7th grader. Both modeled dresses made by Carla's mother Bobbi. Carol and her husband Harold are chairpersons of the committee planning the fashion show to be presented at the 47th National Convention in Charlotte in 1998.

In the golf tournament played on a local course Friday afternoon, first place went to Pete and Randy Rush of Julian and Carolyn McKinniss. Second place winners were Roger Lowdermilk of McLeansville, Cleo Barker of Whitsett, and Bill McKinnis of Indian Trail, with Tom Wallace of Wilmington taking third. Becky Lowdermilk and Randy Rush were closest to the pin.

An after party Friday night featured the reading of humorous news items from several church bulletins by caller Bob Harrelson of Greensboro and a string quartet whose members played and sang "Rocky Top" and "Good Ole Mountain Dew."

Several containers designed to hold coins were placed strategically throughout the center for the deposit of pennies and other coins in the Federation's "Copper for Hospice" campaign aimed at raising money for hospices throughout the state. The Yellow Rockers of West End brought \$75 in coins as their contribution to this worthy cause. Bob and Mo Harrelson are serving as chairpersons of this campaign, which culminates with eight charity balls held in various cities in September.

At a Federation Council meeting Saturday afternoon, President Steve Riggio of Lumberton, announced that two new clubs—the Almond Twirlers of Bryson City and Appalachian Squares of Asheville—had been accepted as Federation members. He also stated that the Federation has recently joined the United Square Dancers of America.

The convention program booklet was dedicated to John and Nellie Broadway, active Tar Heel square dancers for 26 years, who lost their lives in an automobile accident October 20, 1994.



Second prize in the display competition at the N.C. Convention and a cash award of \$100 went to the Cardinal Squares of Salisbury. Five clubs competed for the three prizes. Photo by Al Stewart, N.C.

Beginning in 1997, the state convention dates will be changed from May to August. Next year's convention is scheduled August 15 and 16 in Charlotte. State convention chairpersons Ralph and Mary Ann Kornegay of Wilmington, expressed the hope that attendance at the 1997 convention would exceed that in 1996.

Al Stewart, Greensboro, North Carolina

-- No one ever ruined his eyesight by looking at the bright side of life. --

GEORGIA 29TH STATE TO ADOPT SQUARE DANCE

As reported in our June issue under this same heading, Georgia passed a bill declaring Square Dance Georgia's American Folk Dance. Pictured are those who worked so hard at passing the bill during the "Signing Ceremony," April 8, 1996.

John and Nancy Feek, Chairpersons, LEGACY—American Folk Dance of Georgia, Lilburn, GA ★



Bill Signing Ceremony—1st row, L to R: Gail Swindle, Rio Rita Arthur, Esther McBride, Betty Sprayberry, Governor Zell Miller, Nancy Feek, Lee Conine, State Senator Joseph Burton and Robbie Roberts. 2nd row, L to R: John Swindle, John Arthur, Wes McBride, Jesse Oliver, Sylvia Irwin, Alex Sprayberry, Wayne Sorrels, Cherylene Sorrels, Hardy Nixon, Kathryn Nixon, State Rep. J. Max Davis, John Feek, Kathy Waddell, Derek Brooks, Earl Conine and Pete Risse. Photo by Laura Heath, Photographer, Office of the Governor, Georgia.



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Rhyme Time

LEARNING WESTERN SQUARE

by Olan Harrison, Pomeroy, Ohio

I don't know how I got started in this,
But there is one thing sure I know.
When Monday night rolls around each week,
It gives us a place to go.

So we go a little early, eager to dance,
But the caller hasn't made it there.
He'll be here soon, here he is now,
So it's on with the Western Square.

We start out with a circle left,
Four couples that make up eight.
Then it's ladies in and men sashay,
Hurry up, please don't be late.

But poor old me, I get mixed up,
Oh Alamanda your corner girl,
I guess I didn't hear the call,
So I do a California Twirl.

We finally get to Promenade,
And around the ring we go,
My partner looks at me and grins,
Like those things, we ought to know.

But I'm only human, like all the rest,
Some calls, I can't figure out.
All right caller, I made a mistake,
For goodness sakes, you don't have to shout.

We finally get our numbers straight,
Like one and three, and two and four.
First I'm a head and then a side,
So we won't get lost anymore.

He says one and three, down to the center,
Swing through and you've got it made.
Make a partner, trade with the one you meet,
Take her hands and promenade.

We're doing fine, as around we go,
Till we find our rightful place,
Then out of nowhere comes the call,
It's us, as he says "Heads face."

Now the Grand Square is something else,
And it's nice if it's done right.
But me, I'm gonna learn it, wait and see,
If it takes the rest of the night.

We made it through and having fun,
In fact, I thought just fine.
Until he says, "Do a partner trade,
Down to the center and bend the line."

But as I look around, I'm not alone,
With troubles I have had.
I see others with blank faces too,
So we can't be all that bad.

Now the calls, that we are supposed to know,
That I've mentioned here and there,
Are a small part of what we've been taught,
That led us to gosh knows where.

So if the mind and feet will work,
And we get those new calls straight.
We'll try to make it, if we don't get lost,
So the rest won't have to wait. ✓





Altamont (Albany), New York—It is truly a sad day to be the next to the last caller to call for a club about to close its doors forever. This was the case with the Altamont Station Squares in Guilderland School in early May. (Gerry Hardy was due to call the last one—she'll give 'em a rollicking good finale!) I asked Leo Dugan, emcee/prexie, for an explanation. "Partly the economy, partly leadership," he said. "When attendance falls, prices go up, and everyone has taken all the officer positions twice over; there's no other alternative." Members will plan to dance in nearby clubs, even though the old Altamont engine puffs a last smoke club into the station. Dolores (Chris) Randall did her usual springtime *cue-cumber-number*. The gym was lavishly decorated that night with student art exhibits everywhere one could look. Keep trackin', Altamonters!

Holland (Buffalo), New York—I did a one-day in-and-out flying thing from Albany to Buffalo for this gala Holland Tulip Festival. (Yes, Virginia, there is a Holland, New York, as well as a Holland, Michigan!) Caller/cuer Dick and Betty Simburski picked me up at the airport and hosted me in their farmland home in Chaffee, New York. Tulips were plentiful at this big 41st annual all-city Kiwanis event, but rain dampened a lot of the outside carnival-barbecue-show contest events, and even hurt the dance attendance a bit. However, fifteen sets ain't bad, Tad. Tri-County Squares were dance sponsors. Norman Koharski gave an extra number to Dick's round dance program. Dick was also emcee. Other callers present were Bill (Silver Bay grad '87 and '88) and Liz Baumgart and Paul (Hague grad '94) and Sue Allan, and I must not forget to mention Jerry and Nancy Bellman as well as Royce and Crystal Van Patton. Honestly, it was a colorful, well-planned, lively and lovely scenario, in spite of the never-ending precipitation. (Maybe you could sum it

up by saying it was a magical hocus-crocus-soak-us event, Stan. —CAB) I was really fit to be tied when at the end of the dance Ken Klinglenmeier unhooked his bolo that I had admired earlier and insisted that I keep it.

FROM A PIOUS OLD ELK TO A PYRAMID

Latham (Albany), New York—I've often spoken about that old elk's head that watches the caller from the opposite wall at the Elks and Does dance in the Elk's Club Hall. I'll say no more—it's corny to refer to that horny old hulk. Nice crowd this time: eight or ten sets. Caller Ed Joyner reminded me that about six couples just out of class were in attendance, so for at least three tips we slowed the pace and used *green* flavoring for tender taste buds. Golly-gee, George—one can't afford to lose even one of those new graduates! Dennis Viscanti rounded out the evening. Jerry and Rita Miner did their usual good coordination duties. Honestly, that old stag gave a perceptible smile on the crowd and the festivities that night. No foolin'.

Memphis, Tennessee—Everybody knows Memphis has that giant pyramid stadium, looming like a milestone above other buildings in the center of the city. I greeted the news with joy when caller Eddie Ramsey booked me to return to that monumental city in mid-May to do a two-day caller seminar and dance for their caller-cuer organization, the Memphis Callers Workshop. My Friday flight out of Albany through Cleveland, Houston and Little Rock grew troublesome when the first flight was canceled and the final flight resulted in a lost bag, after a long frustrating day in the air. But peace of mind returned after good accommodations with Eddie and Sally, long-time friends. Seminar subjects included "Recruiting and Retention," "Variety in Choreo," "Caller Ethics," "Singing Call Tips" and "Square Dance History." Over a dozen callers and cuers attended the *Yack-ademic* program, including Eddie and Sally Ramsey, Bob Marshall, Tod Harris (my volunteer chauffeur), Jim Weaver, Chuck Robertson, Trent Keith, C.B. Oakley, Harry Harris, Harold and Dolores Harrison (RD), Gordon and Mary Brower (RD) and Bill Tirrell. Following the second day of *skull-astic* sessions, I called a free dance for about five sets, including most MCW members. The theme was "Creating Variety With Just A Few Basics." For this, Harold Harrison cued and Gin Weaver did CW duties; Eddie and C.B. handled welcoming chores. It's worth noting that although attendance is down at individual clubs and

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workshops in Memphis (as it is most everywhere), the crowds respond very well to area-wide events in which those callers take part. Recent examples: 25 sets at one event, close to 20 sets at another. One may ask why. One theory: MCW members have a close-knit, cooperative, friendly, working relationship that reflects in all area undertakings with both dancers and callers. They make things happen; a good lesson for other area groups. Square dancing in Memphis may not last as long as the pyramids near its namesake, or even as long as the local pyramid, but with the spirit I've seen generated there, it'll *just keep rollin' along*, like the mighty Mississippi.

BACK IN THE NORTH COUNTRY

Hague, New York—No hint of square dancing were we a party to during Memorial Weekend, but it was show-time for my collection of hundreds of cartoons displayed in this little town for three days again, sponsored by the Chamber of Commerce. On the other hand, Bugs Bunny square danced. So did Felix the Cat. So did Snuffy Smith, all for the amusement of families galore, in panoramic and graphic form. Just like the fun of a square dance, both old and young enjoy a lot of laughs at a show of this kind, and I enjoy setting it up once a year. Come

see it sometime. Caller Cory Geis comes up every May from Altoona, Pennsylvania, to enrich the show with his creative talents. Give him a mike or a marker—he's fun.

Rouses Point, New York—Once or twice a year, I shove the old Chev straight north to within a couple of miles of the Canadian line to call for the Northern Lights gang. It's one of the few clubs that serve fun on a bun—I mean hot, hot dogs along with hot hash. Cory G. joined me on that trip and called a couple, including his new record on Chicago County, *Honest to Goodness Amigos*. Carlton Trudo spun rounds. Other callers present were Harry Baggott, Dan Sweetman and Margaret Thomas (lines are her specialty). Robin Martin came all the way from NSW in Australia, *honest to goodness, jolly swagman!* One could say that three sets hardly make a crowdly congregation, but those un-dowdy, un-rowdy border dandies can pass out the "Howdys" more loudly than anybody, to give guests a WOWdy good time!

ONE SINGULAR GOOD TIME

Albany, New York—Time for another Single Squares encounter down by the Albany Airport where jets fly and dancers flutter. This time it was Single Squares with a full hall and close to eight sets. On the menu was me for

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squares, Esther and Irv Mindlin for rounds, and pizza for everybody. By the way, it's unusual to see 99% of the crowd do every round dance, but that was the case, due perhaps to Esther's cueing. That's an organized club. How about this—a lovely printed schedule of all their many *banner runs* for four months. And when Ev Dash (emcee/prexy) announced upcoming assignments for members, she said *coordinators* for this and that, not *chairmen*—which doesn't have quite the same turn-off stigma. Think about it for your club. Caller Helen Richardson was there. It was a good night. Now I must say "good night" for another month. ♂



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BY TOM DILLANDER

JUNE RELEASES 1996

HCC-106

RED PEPPER ATOUFFER

Caller: DAVE SUTTER

Hoedown with plus calls.

CC-45

AMERICAN HERO

Caller: JODY SERLICK

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, bend the line, right and left thru, flutterwheel, slide thru, swing & promenade!

ESP-1009

C.O.U.N.T.R.Y.

Caller: ELMER SHEFFIELD, JR.

Heads square thru four, right hand star with the outside two, heads star left in the middle a full turn, touch a quarter, split circulate two times, swing and promenade!

ESP-720

PAPER ROSES

Caller: CRAIG ROWE

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, circulate once, half tag, follow your neighbor and spread, swing and promenade!

PR-1150

SAN ANTONIO

Caller: JOHNNIE SCOTT

Heads square thru four, do-si-do, swing thru, girls fold, peel the top, right and left thru, - square thru three, swing & promenade!

PR-1151

BRING ME DOWN

Caller: AL HORN

Heads square thru four, do-si-do, swing thru, boys run right, Ferris wheel, pass thru, touch a quarter, scoot back, single hinge, scoot back, swing & promenade!

MR-117

LET YOUR LOVE FLOW

Caller: MARK CLAUSING

Heads square thru four, do-si-do to a wave, ladies trade, recycle, veer left, Ferris wheel, touch a quarter, follow your neighbor and spread, extend, swing & promenade!

MR-118

VOLCANO

Caller: CINDY WHITAKER

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing & promenade!

CD-270

BATTLE HYMN OF THE REPUBLIC

Caller: DEAN CROWELL

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing & promenade!

BS-2424

THIS COULD BE THE START OF SOMETHING BIG

Caller: JOHNNY WYKOFF

Heads promenade halfway, sides square thru four, right and left thru, eight chain six, swing & promenade!

DR-728

PASS ME BY

Caller: JOHNNIE WYKOFF

Heads square thru four, do-si-do, swing thru, girls circulate, boys trade, boys run right, bend the line, square thru three, left allemande, swing & promenade!

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CAR-30**BILLY BAYOU****Caller: JERRY ROUTH**

Heads promenade halfway, down the middle, right and left thru, flutterwheel, sweep three quarters, centers pass thru, square thru three, trade by, swing & promenade!

RMR-303**HERNANDOS HIDE-A-WAY****Caller: NASSER SHUKAYR**

Heads square thru four, right and left thru, veer left, couples circulate, Ferris wheel, centers pass thru, all pass thru, swing & promenade!

RYL-133**CLAYTON DELANEY****Caller: JERRY STORY**

Heads square thru four, right hand star, heads star left in the middle, do-si-do, star thru, square thru three, swing & promenade!

RYL-517**ARE YOU TEASING ME****Caller: LARRY LETSON**

Heads promenade halfway, down the middle, square thru four, right and left thru, pass thru, trade by, star thru, pass thru, chase right, swing & promenade!

GMP-502**JUBILATION/MACARENA**

Hoedown on one side, line dance on the other side.

GMP-908**GOOD TIME CHARLIE****Callers: JERRY STORY & TONY****OXENDINE**

Heads promenade halfway, down the middle, left square thru four, left swing thru, girls run left, Ferris wheel, centers wheel around, swing & promenade!

BM-172**BACK IN YOUR OWN BACKYARD****Caller: MAC MC CULLAR**

Heads square thru four, do-si-do, swing thru, boys run, Ferris wheel, pass thru, slide thru, swing & promenade!

BM-173**BACK ON MY MIND AGAIN****Caller: STAN COLE**

Heads promenade halfway, sides right and left thru, sides square thru four, do-si-do, eight chain four, swing & promenade!

HH-5187**WHEN YOU FALL IN LOVE****Caller: TOM MILLER**

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, square thru three, swing & promenade!

HH-5193**HAKUNA MATATA****Caller: DEBORAH PARNELL**

Heads square thru four, right hand star, heads star left in the middle, slide thru, square thru three, swing and promenade!

HH-5198

THE COLORS OF THE WIND

Caller: DEBORAH PARNELL

Heads pass the ocean, extend, spin chain thru, girls circulate twice, boys run right, bend the line, right and left thru, slide thru, square thru three, swing & promenade!

ELK-036

HE STOPPED LOVING HER TODAY

Caller: WAYNE MC DONALD

Sing-a-long

RWH-522

REAL GOOD HOEDOWN

FEEL GOOD HOEDOWN

RWH-810

'1982'

Caller: LARRY COLE

Sing-a-long

SD-243

SOMETHING STUPID

Caller: TIM PEPPER

Heads square thru four, do-si-do, swing thru, boys trade, boys run right, bend the line, walk and dodge, hinge, fan the top, slide thru, swing & promenade!

**TOP 10 FROM LAST MONTH'S
SQUARE DANCE RELEASES!**

HEAVEN IN MY WOMAN'S EYES (RH-226)—DARRYL MC MILLAN

I WILL ALWAYS LOVE YOU (GMP-105)—DOUG BENNETT

A TEAM—HOEDOWN W/ADVANCED PROGRAM (ESP-417)—STEVE & LEE KOPMAN

LONG, LONG TRAIN (JP ESP-238)—JOE PORRITT

UP JUMPED THE DEVIL/HIGH GEAR—HOEDOWN (BM-1011)

CANDACE—HOEDOWN W/2 COUPLE PLUS (HH-665)—TOM MILLER

TALL, TALL TREES (JP ESP-807)—JERRY JESTIN

MEET IN THE MIDDLE (HH-5189)—TOM PERRY

IT'S MIDNIGHT CINDERELLA (GMP-203)—MIKE BRAMLETT

BABY YOU'VE GOT WHAT IT TAKES (RMR-118)—WAYNE MORVENT

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by
Ed Foote



PAIR OFF DEFINITION

At the recent CALLERLAB Convention, a comment was made that the CALLERLAB definition of Pair Off allowed the call to be given from lines facing out and that some callers were calling it from here. This was a shock to everyone, but an examination of the definition showed that such an interpretation could indeed be made, even though this was never intended.

The CALLERLAB Advanced Committee is correcting the wording to eliminate this problem. Be aware that Pair Off can only be called from facing dancers, which at Advanced means from a static square, facing lines and an eight chain thru formation. It is improper to call Pair Off from lines facing out.

HISTORY OF CHALLENGE FOLLOW-UP

In the April issue we discussed that 1996 is the 30th anniversary of the word "Challenge." An additional comment is needed.

Tape groups have always been an integral part of the Challenge activity, primarily because many areas do not have callers available to call Challenge. But it should be noted that Challenge tape groups have always been considered a training vehicle to enable people to dance to live callers. These tape groups have never been an end unto themselves.

Some people seem to believe that tape groups are meant to replace callers, with people doing nothing but dancing in basements. Nothing could be further from the truth. Tape groups exist to help dancers maintain their current abilities or move on to the next program. Tape groups often sponsor dances for Challenge callers traveling through the area, and many groups fly in several callers a year for Challenge weekends. In addition, members will travel to weekends

sponsored by other tape groups who have live callers, to weekends sponsored by callers themselves, and to festivals and conventions.

It is interesting to note that many tape group leaders require the members to support live caller dances, and will shut down a tape group if this requirement is not met.

QUOTES

Two quotes recently caught my attention. The first is from Jim Lee, one of the leading Canadian callers. He says: "It is vital for new dancers to (1) slide your feet and (2) touch hands. I rarely see any newer dancers (under 5 years) sliding and touching—mostly it's stomp and grab."

How true! A valid criticism of Challenge dancers is that many "walk" instead of "dance," i.e., sliding their feet, and this may occur because they have never been taught properly. Also, we know that those coming to Advanced must often be re-taught how to dance, and the first thing they must be taught is to take hands.

The second quote comes from Don Conrad, a long-time caller from Columbus, Ohio. He says: "If a dancer learns what he/she must know at any program, they will have fun. Dancers who do not have fun generally have not become proficient at that program."

Amen! The reason some people criticize Advanced, saying they tried it and it is not fun, is because they never became proficient at Mainstream and Plus, let alone Advanced. Rather than acknowledge that they tried to move to Advanced without having solid knowledge of prior programs, they lash out and blame the activity. But because so many thousands of dancers have fun at Advanced, these comments are quickly recognized as an indictment of the person's individual ability. ★

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The Mavericks

Phase: Two Step Phase II+I (Figure 8)

Sequence: A - B - A - B - A (1-24) - END

INTRODUCTION

Measure

- WAIT;; APT,-, PT,-; TOG,-, TCH (Bfly),-;**
1-4 Opfac wall wait two meas;; apt L,-, pt R,-; tog R,-, tch L (bfly wall),-;
- PART A**
- 1-4** **FACE - FACE,-; BACK - BACK,-; BASKETBALL TURNS (Oplod);;**
 (Bfly) sd L, cl R, trn 1/2 lf L coh,-; sd R, cl L, trn rf 1/2 wall R,-; sd L,-, rec R trn 1/2 rf coh,-; sd L,-, rec R oplod,-;
- 5-8** **HITCH 3,-; WALK BACK,-, 2,-; HITCH BACK,-; WALK FWD,-, 2,-;**
 Oplod fwd L, cl R, bk L,-; wk back R,-, L,-; bk R, cl L, fwd R,-; wk fwd L,-, R,-;
- 9-12** **FACE - FACE,-; BACK - BACK,-; BASKETBALL TURNS (Oplod);;**
 (Bfly) sd L, cl R, trn 1/2 lf L coh,-; sd R, cl L, trn rf 1/2 wall R,-; sd L,-, rec R trn 1/2 rf coh,-; sd L,-, rec R oplod,-;
- 13-16** **HITCH 3,-; WALK BACK,-, 2,-; HITCH BACK,-; WALK FWD,-, 2,-;**
 Oplod fwd L, cl R, bk L,-; wk back R,-, L,-; bk R, cl L, fwd R,-; wk fwd L,-, R,-;
- 17-20** **TWO FORWARD 2 STEPS;; LACE UP TWO FWD 2 STEPS (CpCoh);;**
 Scp fwd L,R,L,-; R,L,R,-; fwd L,R,L (W under M's L hnd lod R,L,R,-),-; fwd R,L,R (W cir fac wall cp L,R,L,-),-;
- 21-24** **BOX;; REV BOX;;**
 Sd L, cl R, fwd L,-; sd R, cl L, back R,-; sd L, cl R, bk L,-; sd R, cl L, fwd R (coh),-;
- 25-28** **TWO FORWARD 2 STEPS;; LACE UP TWO FWD 2 STEPS (Cpwall);;**
 Scp rlod fwd L,R,L,-; R,L,R,-; fwd L,R,L (W under M's L hnd rlod R,L,R,-),-; fwd R,L,R (W cir fac coh cp L,R,L,-),-;
- 29-32** **BOX;; REV BOX;;**
 Sd L, cl R, fwd L,-; sd R, cl L, back R,-; sd L, cl R, bk L,-; sd R, cl L, fwd R (cpwall),-;

PART B

- 1-8** **FIGURE 8;;;**
 Scp lod circl away lf L,R,L,-; R,L,R (W cir rf),-; circl tog L,R,L,-; R,L,R passing right shldrs,-; cir rf L,R,L,-; R,L,R twd wall (W cir lf coh),-; circl rf tog coh L,R,L,-; R,L,R (W circl lf wall),-; This part of dance ends M fac coh - W fac wall
- 9-16** **FIGURE 8;;;**
 Scp rlod circl away lf L,R,L,-; R,L,R (W cir rf),-; circl tog L,R,L,-; R,L,R passing right shldrs,-; cir rf L,R,L,-; R,L,R twd coh (W cir lf wall),-; circl rf tog wall L,R,L,-; R,L,R (W circl lf coh),-; This part of dance ends M fac wall - W fac coh
- REPEAT PART A-B**
REPEAT PART A (1-24) THEN GO TO END

END

Wait for the words 2-3-4 in song then do the hitch 3

1-4 **HITCH 3 (Coh),-; SCISS THRU (Scp rld),-; WK,-, MANU,-; PIVOT,-, 2 (Wall),-;**

Cp coh fwd L, cl R, bk L,-; sd R, cl L, xRif,-; scp rld fwd L,-, manu R,-; stp bk L pivot 1/4 rf,-, fwd R pivot 1/2 fc wall,-;

5-9 **TWIRL,-, 2,-; SD,-,CL,-;SD,-,CL,-; SD,-, THRU,-; APT,-, PT,-;**

Fc ptr sd L,-, xRib L (w fwd R trng rf wall,-, fwd L lod fc,-),-; sd L,-, cl R,-; sd L,-, cl R,-; sd L,-, thru R,-; stp apt L,-, pt R,-;

Measures 3-9 are all slow in the ending ★

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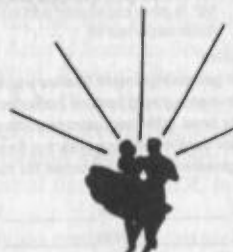
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Colors: Black, White, Gold, Silver, Red, Navy, Bone, Pewter
Last: Nicole (Slender Toe character)
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Style: "Gloria" #796 **\$45.00/pr**
Colors: Gold, Silver, Pewter
Last: Nicole (Slender toe character)
Heel: 1 1/4" Matching

"Go For The Magic"

June 25 - 28, 1997

46th National Square Dance Convention

Orlando, Florida

Orange County Convention Center



We invite you to "GO FOR THE MAGIC"

*Worley and Nan Carrier
General Chairman*

The 46th National Square Dance Convention committees are ready to welcome dancers from around the world to Orlando, the "Vacation Capitol of the World."

Your magic carpet ride will include 385,000 square feet of dancing space (20 halls) in the air conditioned Orange County Convention Center located on world famous International Drive. An additional 77,700 square feet has been allotted to educational seminars and meeting rooms. All activities will take place under one roof with each hall located within a few steps of one another. All meeting rooms will be located in one central area with easy access to all functions.

The convention site is just minutes from the Magic Kingdom, Epcot and scores of other beckoning delights. Many of the attractions along I-Drive will be offering special discounts to the dancers. Among the "must-see" crowd pleasers for vacationers to the Sunshine State are Disney World, Cape Kennedy, the Daytona 500 Speedway, Saint Augustine (the nation's oldest city), Key West, Cypress Gardens and the ever popular MGM and Universal Studios theme parks.

More than 5,500 rooms have been contracted in hotels along I-Drive, as well as over 2,000 sites for those camping square dancers. The good news for campers is that all reserved sites are in private campgrounds with full hookups. No roughing it at a fairgrounds at this convention! The food court at the center will remain open as long as there are dancers in the facility, and there are more than two dozen fine restaurants located along I-Drive, within minutes of the convention center.

Our hospitality extends worldwide as friendly Florida dancers host an International Hospitality Room, and for the first time ever a special Canadian Hospitality Room will be in operation at the 46th NSDC as we welcome our neighbors to the north.

Orlando International Airport is serviced by all major airlines. We are also accessible by three major interstate highways; I-75, I-95 and I-4. For those driving in, ample parking will be provided at the Convention Center.

WELCOME TO ORLANDO

If you plan to attend the 46th National Square Dance Convention, you will be heading to the number one vacation destination in the entire world! Every month millions of visitors arrive in Central Florida to relax in the sun and soak up the fun. The International Drive Resort Area is a favorite destination for these visitors.

International Drive is Orlando's main tourist artery, beginning at the Belz Factory Outlet and running south all the way to Sea World. The I-Drive Resort Area is home to Sea World of Florida, Wet 'n Wild, Ripley's Believe It or Not Museum, more than 350 retail outlets, 140 restaurants, five dinner attractions, eight movie theaters and our Orlando/Orange County Convention Center. Most of the 46th NSDC hotels are along I-Drive.

From the convention center you can pick up an I-Ride shuttle bus to any of the shopping areas and numerous restaurants along I-Drive. You will find a variety of restaurants from fast foods to buffets to full service, whatever your fancy. Of course, as you will see, we have two food courts, numerous refreshment stands and LOTS of food carts inside our convention center.

Our convention center is brand new and very beautiful. We feel sure you will agree. Our area



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has plenty to offer you and your family when you come to the 46th National Square Dance Convention in June 1997. We look forward to hosting you.

HOUSING FOR THE 46TH NSDC

All hotels listed on the registration form will be served by over 90 shuttle buses contracted by the 46th. In addition, the City of Orlando operates its own shuttle service along International Drive. The I-Ride makes 45 stops along International Drive at all hotels, restaurants, shopping centers, theaters and attractions. If you are camping, it is recommended that you take advantage of the convention shuttle bus service. The parking facility is huge and has its own shuttle service to bring you in from the immense parking areas. Overflow parking is also available across the street from the convention center.

Sales of registrations for the 46th National have been coming in at a record pace with over

2,100 dancers being registered by April 1, 1996. The 46th promises to be the best attended national in quite some time. In fact, General Chairman Worley and Nan Carrier expect a record crowd. Make plans to be part of this exciting event. The three closest hotels to the convention center are already full. The following hotels are not accepting any more reservations; The Red Roof Inn (Code #11), Howard Johnson (Code #12) and The Days Inn Civic Center (Code #13). So don't miss out, hurry and send in your registration.

46th IN CYBERSPACE!

The 46th National Square Dance Convention has entered the technology age by creating our own homepage on the Internet. You can visit our WWW site at <http://members.aol.com/nsdc46th> and discover all the late breaking news about the 46th. You can also subscribe to our mailing list and receive E-mail updates. Just send your request to millane@mail.firn.edu and we'll add your name to the list. ★

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WHO MAKES UP CALLERLAB?

The Board of Governors

The Board of Governors is made up of twenty-five elected members of CALLERLAB. The Board's job is to establish or change policies and priorities, set future goals, control the spending of money and determine the priorities for any actions CALLERLAB might take.

The Executive Committee

The Executive Committee is made up of five members from the Board of Governors, elected by Board members. This committee, along with the Executive Director are responsible for planning and implementing decisions of the Board of Governors. As an example, the Board approves convention sites, and the Executive Committee serves as the convention planning committee.

Committee Chairmen & Vice Chairmen

Committee chairmen and vice chairmen are appointed according to the bylaws of CALLERLAB. Chairmen serve until relieved by action of the Board of Governors, or at their own request. CALLERLAB is made up of more than thirty standing committees and subcommittees.

The Home Office

CALLERLAB is a corporation registered in the State of California with the home office in Rochester, Minnesota. The office has word processing, copying and mailing equipment. This is also the location where all of the official records of CALLERLAB are "housed." The Executive Director is in charge of the administration of the organization. To accomplish this, the Executive Director hires a staff of paid secretaries and an assistant Executive Director. The office staff handles correspondence for committees, all mailings to the membership, square dance publications, and callers' associations.

CALLERLAB
Square Dancing's Professional Leadership



BREADLINE

by Dorothy Walker

I came across the following recipe while flipping through one of the many publications we receive here at ASD. It's red, white and blue—and cool, to help beat the summer heat.

An All-American Dessert For An All-American Holiday

(NAPS)—Family picnics, outdoor barbecues, parades and fireworks mark the celebration of the birth of our nation from coast to coast. And, because of the typically hot temperatures associated with Independence Day, Jell-O® Gelatin is a natural for creating refreshing star spangled desserts.

All-American Dessert, in its red, white and blue colors, is a cool trifle that is a traditional favorite. It's easy to prepare, looks elegant, yet fits into a backyard barbecue. The recipe calls for a perfect blending of refreshing gelatin, whipped topping, luscious pound cake and fresh fruit.

All American Dessert

INGREDIENTS:

- 4 Cups boiling water
- 1 Package (8-serving size) or 2 packages (4-serving size) Jell-O® brand gelatin dessert, any red flavor
- 1 Package (8-serving size) or 2 packages (4-serving size) Jell-O® brand berry blue flavor gelatin dessert
- 2 Cups cold water
- 4 Cups cubed pound cake
- 1 Tub (8 ounces) Cool Whip whipped topping, thawed
- 2 Cups sliced strawberries or 3 medium bananas, sliced

Stir 2 cups of the boiling water into each flavor of gelatin in separate bowls at least 2 minutes until completely dissolved. Stir 1 cup cold water into each bowl. Pour into separate 13 x 19-inch pans. Refrigerate 3 hours or until firm. Cut each pan into 1/2-inch cubes.

Place red gelatin cubes in 3 1/2-quart bowl or trifle bowl. Layer with cake cubes, 1/2 of the whipped topping and strawberries. Cover with blue gelatin cubes. Garnish with remaining whipped topping.

Refrigerate at least 1 hour or until ready to serve. Store leftover dessert in refrigerator.

Makes 12 to 15 servings. ★

MISSING PART

I spent a fortune on a trampoline, a stationary bike and a rowing machine;
complete with gadgets to read my pulse and gadgets to prove my progress results.
BUT they left off the gadget to get me started!



FEEDBACK

DANCING FOR FUN OR CHALLENGE?

Larry Brockett
Temecula, California

I agree with both Finkenauer and McCullar. Both had an article in February American Squaredance Magazine, so I will add my two-cents worth. I started calling in 1954, so I have seen a big change in halls and the length of classes. School halls were free and Legion halls and Women clubs were \$10 and \$15 a night. The length of a class was 16 weeks and a caller made \$15 to \$25 a night. I paid \$125 for my first PA set with 2 speakers and the mike was \$10. Most PA sets then were Calaphone and Newcomb. The speakers were 25 and 30 watts each. However, they covered the average hall. Today a hall is \$35 to \$75 and a caller is about the same. Classes are 40 to 60 weeks. All of the above mentioned is for California. I can only assume the other states are about the same. The price per couple in 1954 and for several years, to attend a dance or class was \$.75 or \$1.00.

One thing that hasn't changed too much is we have always had a few old busters and hot rod dancers that wanted the caller to let the hammer down. I think the reason we had so many dancers in the '50s and '60s was the level of dancing. Most people danced for fun and exercise. They had problems at home, or work and on the freeways, so they didn't need or didn't have too much of a problem dancing because the level was easy. We used 50 basics, and a good caller could call a fun level dance, or could make one tip a challenge. Today we have over 5,000 basics. Ask yourself why. In the early days we didn't have Mainstream or Plus. Ninety percent of dancing was open fun level clubs. We also had about 10% of the dancers that wanted a closed club and it was a challenge level. There was nothing wrong with that, but when we try

to make all dancing a challenge that is wrong. I would hate to see square dancing go back to right and left thru and square thru, or chase the rabbit and chase the squirrel—but we had twice as many dancers then. So who is right? Many callers and long time dancers think CALLERLAB has hurt square dancing. Oh yes, in an article I wrote last year, when I said why lots of callers didn't join the association, I didn't say they shouldn't join. Both dancers and callers think different. So I guess the answer is to each their own. Even if wrong.

RELATING TO TEENS

Harry L. Gerwin
Silver Spring, Maryland

I was so struck by one article in the May issue of this magazine, I just had to write a letter to FEEDBACK. I am referring to Don Yosten's one-page article titled DANDY IDEA.

In my opinion, the concepts set forth in the article are the strategic foundation on which to build if we are to get the young people into square dancing.

Let me, in my humble way, summarize the key thoughts in the article. Do first-nighters with teen dancers, dressed in teen clothes. Do the first-nighters where the teens hang out, don't expect them to come to you. Have a caller who relates to the teen culture. For heaven's sake, don't try to fit the teens into the 35 and older square dance culture while they are learning. That will come later and will happen naturally (my thought).

To be effective in any sales pitch—and a first-nighter is a sales pitch—the seller or sellers need to use the language and customs, to the extent possible, of those doing the buying.

Don is right on. He hit the nail on the head. Go back and read it again! ★

Flip Side Rounds

by Frank & Phyl Lehnert

MOVIN' OUT THERE

GRENN 17213

Choreography by Mike & Deanne Richards

Good music with a quite different P-2+2 (whaletail & strolling vine) two step cued by Mike.

SAN FRANCISCO

ROPER 288

Choreography by Steve & Judy Storm

Pretty music with a little different P-6 Fox-trot routine.

COMO ME GUSTAS

ROPER 268

Choreography by Carlos & Nancy Esqueda

Good music (Tres Palabras) 36 rpm with a P-6 rumba routine.

BUENOS NOCHES MI AMOR

ROPER 420

Choreography by Charlie & Leona Lovelace

A P-5 +2 (follow my leader & rope spin) to pretty music.

LA BAMBA

COLL 3197

Choreography by Ron & Ree Rumble

Popular music with a P-4 mambo routine.

POLLYANNA QUICKSTEP

COL 13-33038

Choreography by Jack & Judy Dechenne

Great Doris Day vocal with a P-5+2 (big top & Rudolph ronde) quick step routine.

LIFE COULD BE A DREAM SWEET-HEART

COLL 4234

Choreography by Bill & Betty Lincoln

A P-6 jive routine to a good Crew Cuts vocal of Sh-boom.

JUKEBOX JUNKIE

EPIC 3478066

Choreography by Annette & Frank Woodruff

A P 5+1 (rolling off the arm) jive to a lively Ken Mellons vocal.

MY BEST FRIEND

MCA 53580

Choreography by Neil & Doris Koozer

A nice P-3 +1 (three step) Fox-trot to a good Don Williams vocal.

I LIKE IT

COLL 0319

Choreography by Ron & June Ashenden

A comfortable P-4+2 (Cuban breaks & challenge chase) cha cha to a vocal by KC & The Sunshine Band.

FRIENDS IN LOW PLACES

LIBERTY S7-57784

Choreography by Lynn & Sylvia Myers

An interesting combination of a P-5 slow two step & cha cha to popular Garth Brooks vocal.

HOLLYWOOD CAROUSEL

ARTISTA FLASHBACK 9491

Choreography by Craig Pierson & Laurel Hanson

A novel Fox-trot, cha cha, two step & mambo P-5 routine to themes from seven movies.

COME A LITTLE BIT CLOSER

COLL 6016

Choreography by Bill & Linda Maisch

A P-4+1 (triple traveler) slow two step to a Jay & The Americans vocal.

TROUBLE

DECCA DRNS7-55103

Choreography by Doug & Vi Hooper

A P-4 +2 jive to a good Mark Chestnut vocal.

WHISPER TO ME

ROPER 403

Choreography by Bob & Jill Yoerin

Pretty music with a nice 3 part P-2+1 waltz routine.

MORE

ROPER 222

Choreography by Peggie & John Kincaid

A P-2 two step rumba with good music.



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Choreography by Nancy & Wimpy Carver
A comfortable P-2+2 (fishtail & slow hover)
two step to flip side of singing call.

HE'S GOT HIGH HOPES CAPITOL 6027

Choreography by Mary & J.D. Norris
A good P-2 +1 (strolling vine) two step to a
good Frank Sinatra vocal.

BIG ONE BLUE RIBBON 1017

Choreography by Ray & Anne Brown
Good music with a fun type P-3+1 two step/
jive routine cued by Ray.

I DON'T DO FLOORS WB 7-18928

Choreography by Bill & Rose Callahan
A good P-2 two step to a good Michael
Martin Murphy vocal.

CAN'T BUY ME LOVE CAPITOL S7-17690

Choreography by Jim & Adele Chico
A P-2 two step to a popular vocal by The
Beatles.

TAMMY 3 ROPER 133

Choreography by Jim & Adele Chico
A nice P-3+1 (diamond trns) Waltz to pretty
music.

DEAR HEART COL 13-33090

Choreography by Art & Sylvia Moore
A comfortable P-3+2 waltz to a beautiful
Andy Williams vocal.

GOODBYE RUMBA COLL 3190

Choreography by Jack Higgins & Irene
Gilbert
A P3+1 (alemana) rumba to pretty Kiss Me
Goodbye, Petula Clark vocal.

MOODY RIVER MCA P-2738

Choreography by John & Norma Becker
An interesting P-3 two step to a Pat Boone
vocal.

SAY IT AGAIN**GOLDIES 45****Choreography by Larry Wacker & Cathy Felch**

P-3 two step to a good Don Williams vocal.

DON'T TAKE THE GIRL**CURB NR-76923****Choreography by Tony Speranzo & Laura Mitchell**

A P-3 Fox-trot to a Tim McGraw vocal.

DON'T TAKE THE GIRL**CAPITOL S7-19022****Choreography by Speranzo/Mitchell**

A P-2+2 (whaletail, strolling vine) two step to a Garth Brooks vocal.

I CAN HELP**MONUMENT ZS8-8621****Choreography by Speranzo/Mitchell**

P-3 two step/jive to a Billy Swan vocal.

LITTLE SISTER**RCA 447-0634****Choreography by Rich & Sherry Little**

P2+ fishtail two step to a good Elvis vocal.

MOON RIVER**COL 13-33049****Choreography by Bob & Jackie Scott**

A nice P-3+1 (diamond trn) waltz to a pretty Andy Williams vocal.

HEADS OR TAILS**CURB D7-76982****Choreography by Susan Heala**

A P-2 two step to a Jo Dee Messina vocal.

SHIRLEY'S TAMARA**WINDSOR 4735 & 4771****Choreography by Bob & Shirley Barnes**

A P-2+ Tamara positions waltz to good music.

PA POLKA**WINDSOR 4757 & 4719****Choreography by Lois Vandergrift**

A nice little different P-2+1 polka to good music.

MABELON WALTZ**WINDSOR 4650****Choreography by Bob & Jackie Scott**

A flowing P-4+1 up (whip pu) waltz to nice music.

MY MAN CHA**WINDSOR 4535****Choreography by Ed & Gloria Kilner**

An interesting P-3 cha to good music.

ANYTIME**WINDSOR 4758 or 4683****Choreography by Bob & Jackie Scott**

Good familiar tune with a P-4+1 (nat hovercross) Fox-trot routine.

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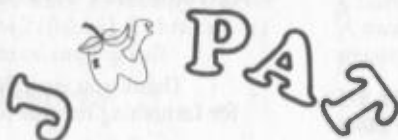
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PUZZLE PAGE

This puzzle is for all of you that went to the 45th
National Square Dance Convention in San Antonio.

IN TEXAS

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<p>5th ANNUAL KOPMAN'S CALLERS SCHOOL August 23, 24, 25, 1996 Signature Inn, Knoxville, TN LEARN <i>Creative Choreography How To Write Choro The Basics of Sight Calling How to Change Figures on Singing Calls Practice Extemporaneous Calling</i> STEVE KOPMAN (619) 691-1580</p>	<p>COLORADO CALLERS COLLEGE July 28 - August 1, 1996 Fort Collins, Colorado Staff: Jerry Junck John Kwaiser Accredited Caller College Curriculum includes: Calling Systems, Choreo. Mgt., Singing Calls, Music-Voice, Programming, Formation Awareness, Sight Resolution & More. Write: John Kwaiser, PO Box 270274 Ft. Collins, CO 80527-0274 970-223-7350</p>	<p>ED FOOTE CALLER'S SCHOOL Wexford, Pennsylvania August 4 - 8, 1996 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Workshopping Limit 8 for max. pers. attention New (6 mos.) & Experienced Write: Ed Foote 140 McCandless Dr. Wexford PA 15090</p>
<p>CHAPARRAL CALLER'S SCHOOL Sevierville, Tennessee May 27 - 31, 1996 Chaparral Records Staff K. Bower, J. Haag G. Shoemaker, S. Smith Limited - 3 Levels of Training Beginner, Intermediate, Experienced Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862 1-800-633-1281</p>	<p>O.K. CALLERS COLLEGE May 26 - 31, 1996 Oklahoma City, OK Staff: Wayne Morvent / Jim Woolsey Full CALLERLAB Curriculum Mechanics of Choreography, Sight Calling, Timing, Music, Smooth Dancing, Programming, Teaching and Lots More. For New and Newer Callers 0-5 yrs Lots of Personal Mike Time Write: Jim Woolsey 1200 S.W. 97th Oklahoma City, OK 73139 405-691-1251</p>	<p>DANCE O RAMA COLLEGE (Since 1965) Fremont, Nebraska August 23, 24, 25, 1996 with HAROLD BAUSCH Complete Curriculum Lodging & Meals Included New & Experienced Callers Write for information to: Cheyenne Records 310 S. Floyd Blvd., Suite 210 Souix City, IA 51101 712-252-2008</p>
<p>AMERICAN CALLERS ASSOCIATION CALLER'S SCHOOL Sevierville, Tennessee September 16-20, 1996 Staff: Bob Fisk, Mac-Letson G. Shoemaker Limited - 3 Levels of Training Beginners, Intermediate, Experienced Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862 1-800-633-1281</p>	<p>DEBORAH PARNELL'S CALLER SCHOOL Upland, California July 28 - August 2, 1996 Staff: Deborah Parnell CALLERLAB Accredited Coach Frank Lescrinier Full CALLERLAB Curriculum For new and experience callers Write: Deborah Parnell 1571 Redwood Way Upland, CA 91786 (909) 982-3311 e-mail: Parnelldeb@aol.com http://home.aol.com/Parnelldeb</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Hague, NY July 2-6, 1996 Stan Burdick Tom Miller Especially For New Callers Complete Calling Fundamentals Callerlab Curriculum Write Stan Burdick PO Box 2678 Silver Bay, NY 12874</p>

DATELINE

The numbers before the states are the month and day of the activity.

If you would like to list a festival, convention or other special dance (*two days or longer*) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

FUTURE NATIONAL S/D CONVENTIONS

1997 (46th)-Orlando, Florida

1998 (47th)-Charlotte, South Carolina

1999 (48th)-Indianapolis, Indiana

1996 AUGUST

0802-CALIFORNIA-28th Annual S/D, Old Miner's Days, August 2 & 3, Big Bear Convention Center, Division & Highway 18, Big Bear City, CA. Callers D.Schadt, J.Randall, R.Holmes; Cuer B.Malthouse. For info call Marvin & Ann Norenberg (909)585-8064.

0802-CANADA-Holiday Ranch 1996, A-2 Weekend, August 2,3,4 & 5, Innsfail, Alberta, Canada. Callers R.Dougherty; Cuers P&B Hansen. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0802-NEW YORK-Mainstream S/D Weekend, August 2,3 & 4, Deer Run Campground, N.Y Route 67, Schaghticoke, New York. Callers G.Hardy, C.Hardy & CW Line Dancing w/Gerry. For info contact Chuck Hardy, 19 Jansen Rd., Stone Ridge, NY 12484; 1-800-584-3453.

0802-VIRGINIA-25th West Virginia Sq., RD & Clogging Convention, August 2, 3 & 4, Wesleyan College, Buckhannon, WV. For info contact Greg & Susan Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

0805-CANADA-43rd Annual B.C. S/D Jamboree, August 5-10, Penticton, British Columbia, Canada. For info write Otto Jani, PO Box 66, Penticton, B.C. V2A 6J9; (604)497-6488 or (604)492-8081.

0809-CANADA-Holiday Ranch 1996 Clog Weekend, August 9,10 & 11, Innsfail, Alberta, Canada. With Janice Jestin. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0809-IOWA-Rhythm Roundup, August 9 & 10, UMBA Hall, Underwood, IA. Callers D.Dougherty, M.Seastrom; Cuer B.Raasch. For info contact Diann Gentry, 11520 Westwood Lane #1, Omaha, NE 68144; (402)334-8118.

0809-OREGON-Waldport Sunset Sqs. 11th Annual Campout, August 9 & 10, Yachats Commons, Yachats, OR. Caller B.Helms; Cuers R&V Walz. For info call (541)547-3387 or (541)563-3873.

0809-PENNSYLVANIA-3rd Annual Sq & RD Convention, August 9 & 10, The Penn State Scanton Conference Center Hotel, State College, PA. No contact provided.

0810-ENGLAND-1996 National Seaside S/D Convention, August 10-16, Lytham High School, Lytham, St. Annes, Nr Blackpool. Numerous callers. For free info packet, contact Malcolm & Viv Owen, 3 Church Rd., Est Huntspill, Somerset TA9 3PG; PH: 01278 792233.

0815-OREGON-13th Annual S/D Festival, S. Oregon Single Sqs, Hyatt Lake Festival, August 15,16 & 17, Howard Prairie Lake Resort, Medford, OR. Caller G.Carnes; Cuer C.Butler. For info contact Southern Oregon Singles, PO Box 8400, Medford, OR 97504; (541)535-5255 or (541)664-5606.

0816-CANADA-Holiday Ranch 1996, MS with Plus Star Tips Weekend, August 16,17 & 18, Innsfail, Alberta, Canada. With A&C McMullen, P&B Hansen. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0816-MICHIGAN-35th Michigan State Sq & RD Convention, August 16,17 & 18, Cobo Hall, Detroit, MI. Contact Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; (517)351-5603; FAX: (517)351-3147.

0816-SOUTH DAKOTA-Center of the Nation Celebration, August 16 & 17, Belle Fourche Community Center, 1111 National St., Belle Fourche, SD. Callers D.Murry, D.Sahlstrom; Cuers D&T Vogt. For info call Gene & Judy Shevling at (605)257-2349.

MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this
wondering minstrel circus
rampage I've chosen. At least
it's not hard to take
when I'm in Hawaii
by a

covered upstate New York (I
sneaked in and out between the
blizzards), followed by two
weeks of sloping through
Georgia. (Sounds
like a

MONTHLY NOTE SERVICE

FOR CALLERS

COMMENTARY CHOREO AND SKILL TIPS

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0816-TENNESSEE-22nd Tennessee State Convention, August 16 & 17, Gatlinburg, Tennessee Convention Center, TN. Various Tennessee callers & cuers. Contact Bill Shepard, PO Box 128213, Nashville, TN 37212; (615)367-0796.

0816-TEXAS-Heart of Texas Sq & RD Association Cornhuskers Hoedown, Maborn Center, Temple, TX. Contact Reba & Wayland Lawler, 7973 Wedel Cemetery Rd., Temple, TX 76501-7259, or E-Mail Cal Waterbury: purvis@n-link.com.

0816-WISCONSIN-37th Wisconsin Sq & RD Convention, August 16, 17 & 18, Dane County Exposition Center, Madison, WI. Area callers & cuers featured. For info contact General Chairmen Ray & Marilyn Steinich, W6998 Hwy G, Pardeeville, WI 53954; (608)429-3049.

0822-GEORGIA-32nd Jekyll Island SD Jambo-ree, August 22-25, Best Western Jekyll Inn, Jekyll Island, GA.. Numerous callers & cuers. Contact Bob & Vivian Bennett, (912)242-7321.

0822-OREGON-Central Oregon S/D Roundup, August 22, 23 & 24, Deschutes County Fairgrounds, Redmond, OR. Featuring D.Parker, Rounds with J.Grossman. For info contact LaDonna Hartzell (541)382-8302, or Chuck Eddings (541)536-3799.

0823-MINNESOTA-Duluth Sq. Dance Assoc. presents Shindig '96, August 23, 24 & 25, Duluth Entertainment & Convention Center, Duluth, MN. Callers J.Haag, M.Flipppo, K.Bower, G.Shoemake, Cuers R&G Belanger, J&B Pierce. For info call Lester Olson (218)722-9852.

0823-CANADA-Holiday Ranch 1996, RD Weekend, August 23, 24 & 25, Innsifail, Alberta, Canada. With D&J Tonks. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0824-BORDER TO BORDER-Saturday, August 24, California Progressive Squares Day. Square dancers from border to border! For info contact Bob Clark & Sandi Boone, (916)432-0101; 13535 N Keystone Court, Penn Valley, CA 95946. *(This is such a special event that we broke our rule of not including one-day events and included it here. We encourage you to participate in this wonderful way of promoting square dancing!)*

0830-CALIFORNIA-Associated Square Dancers 17th Annual Jamboree, August 30, 31 & September 1, Oxnard Community Center, 800 Hobson Way, Oxnard, CA. Callers B.Weaver, J.Roberts, T.Pepper, D.Young, P.Carnathan, S.Woodard; Cuers B&E Burrier, J.Norton; Contra P&M Moore. For info call (805)497-4756 or (310)540-2666.

0830-CANADA-Labour Day Weekend, August 30, 31 & September 1, Florence Filberg Centre, 411 Anderton, Courtenay, B.C. Various callers & cuers. For info Roy & Lorraine Watkinson, RR 5, S-520, COMOX, B.C. V9N 8B5; (604)339-3778, or for answering service info call Norm Beech (604)338-6225.

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0830-COLORADO-26th National Singles Dance-A-Rama, August 30-Sept. 1, Denver International Airport Hotel Convention & Trade Center, Denver, CO. Write 26th National Dance-A-Rama, 1006 W. 104th Ave., Box 332, Northglenn, CO 80234 or call Carolyn (303)452-9226, Dianne (303)770-8498 or Duane (303)673-9575.

0830-JAPAN-35th All Japan S/D Convention, August 30, 31 & September 1, Atami New Fujiya Hotel, Japan. Contact Tao Ozaki, 11-10 Owada 7-chome, Hachioji, Tokyo 192, Japan; FAX: +81 426 45 5382.

American Squaredance, July 1996

0830-VIRGINIA-Lazy Days 1996, August 30-September 2, Camp Virgil Tate, Charleston, WV. Callers P.Marcum, K.Rippetor, Cuers C&C Hearn. For info contact Greg & Susan Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

0831-MONTANA-1996 Knothead Jamboree, August 31, September 1 & 2, West Yellowstone, MT. Callers D.Nordbye, J.Saltel; Cuers V&E Fayler. For info write Al & LaVerna Hager, 1631 Clark Ave., Billings, MT 59102.

SEPTEMBER

0906-CALIFORNIA-Annual S. Calif. Clogging Convention, September 6, 7 & 8, Riverside, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0906-CANADA-Holiday Ranch 1996, A-1 Weekend, September 6, 7 & 8, Innsfail, Alberta, Canada. With M&B Few, P&B Hansen. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0908-VIRGINIA-Dave Wilson's C-1 Clinic, September 8-13, Ingleside Resort & Conference Center, Staunton, VA. Emphasis on completing your knowledge of finer points of C-1. \$650 per couple for room, food & dancing. For info call (813)588-4490.

0911-SOUTH CAROLINA-20th Anniversary Myrtle Beach Ball, September 11, 12, 13 & 14, Convention Center, 21st Ave. & Oak St., Myrtle Beach, SC. Caller T.Oxendine, B.Wise, J.Story, B.Harrison, J.Biggerstaff; Cuers J&B Pierce, C&T Worlock; Line & Texas Two-Step N.Jarvis. For info contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885, or FAX: (803)750-7222.

0920-CANADA-24th Canadian RD Festival, September 20, 21 & 22, Place Polonaise, Grimsby, Ontario. For info contact Ariel Haist, 58 Stoney Brook Cres, St. Catharines, Ontario, Canada, L2S 3R8; (905)984-3469.

0920-COLORADO-Pikes Peak Jubilee X Sq & RD Weekend, September 20, 21 & 22, Shrine Club, West Pikes Peak & 33rd St., Colorado Springs, CO. Callers W.Driver, G.Shoemaker; Cuers G&L Krueger. For info contact Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918; (719)593-7350.

0920-LOUISIANA-15th Annual Louisiana RD Weekend, September 20 & 21, Civic Center, Ruston, LA. For info contact Jerry Stinson, 605 S. Trenton Ruston, LA 71270; (318)255-3113.

0920-NORTH CAROLINA-The Lost Weekend Festival, Sept. 20, 21 & 22, Fontana Village, NC. Featuring B.Christian, J.Gaskins, D.Gaskins, D.Shinham. For info call (800) 57 DANC 1.

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1982 (Sing Along), Larry Cole RWH 810

Red Pepper Atouffer (Flip side called MS),

Dave Sutter HCC 105

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T. Oxendine & J. Story GMP 908

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C.O.U.N.T.R.Y., Elmer Sheffield ESP 1009

Bring Me Down, Al Horn PR 1151

Paper Roses, Craig Rowe ESP 720

Volcano, Cindy Whitaker MR 118

0921-LOUISIANA-LRDTA RD Weekend (Phase II-IV), September 20 & 21, Ruston, LA. Contact Jerry Stinson, 605 S. Trenton St., Ruston, LA 71270; (318)255-3113, or E-Mail: Stinson@popalex1.linknet.net.

0926-WASHINGTON-4 Plus 4 "A" & "Plus" Weekend, September 26-29, Jefferson County Fairgrounds, Port Townsend, WA. Callers S.Reid, T.Tomlinson; Cuer B.Ellis. RV hookups. Limit 30 squares. For info contact Chuck Peters, 60-C Paradise Bay Rd., Suite 149, Port Ludlow, WA 98365; (360)437-0841.

0927-CALIFORNIA-Annual Fall Festival, September 27,28 & 29, Victorville, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

0927-CALIFORNIA-4th Annual Western Contra Dance Weekend, September 27,28 & 29, Solvang, CA. Stay at Solvang Royal Scandinavian Inn & dance at Veterans Memorial Hall: L&A Hetland, C&A Elliott. Contact Leif Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223; (909)845-6359, or Clark Elliott, 3344 Quimby St., San Diego, CA 92106; (619)222-4078.

0927-ENGLAND-British National Sq. & RD Convention, Sept. 27,28 & 29, Basingstoke, Hampshire, England. MS thru A2, Rnds to Ph III. For details & booking forms contact British Convention '96, 2 Crossbridge Cottages, Thornborough Rd., Thornton, Buckingham MK 17 0HE; PH: 44 1280 816940.

OCTOBER

1004-CALIFORNIA-Annual Fun Festival, October 4,5 & 6, Grape Festival Fairgrounds, Lodi, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1004-NEVADA-Annual International Anniversary, October 4 & 5, Las Vegas, NV. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1011-ALABAMA-37th Annual Peanut Festival Dance, October 11 & 12, The Dothan Civic Center, Dothan, AL. Callers B.Allison, T.DeGeorge; Cuers J&B Pierce. For info write The Goober Gamboilers, Inc., PO Box 1976, Dothan, AL.

1011-TENNESSEE-Chattanooga Choo Choo Sq & RD Festival, October 11 & 12, Convention & Trade Center, Chattanooga, TN. Callers L.Letson, E.Sheffield; Cuers E&G Kilner; Line dancing, too. For info call Travis Jordan (423)855-4494 or Ray & Jimmie Robinson (423)842-1358.

1011-WASHINGTON-Autumn Leaf Dance Festival, Buds & Blossoms 11th Anniversary, October 11,12 & 13, Icicle River Middle School, 10195 Titus Rd., Leavenworth, WA. Callers I.Pettersson, S.Sidholm; Cuers R&V Walz. For info contact Myrna Gott, 1531 Milderdale, Wenatchee, WA 98801; (509)662-8207.

1018-INDIANA-7th Indiana S/D Convention, October 18,19 & 20, Horizon Convention Center, Muncie/Delaware Country, IN. For info contact Obee Habbs, 3708 W SR128, Frankton, IN 46044-9303; (317)754-3248. 1018-NEBRASKA-Prairie Conclave XI, October 18,19 & 20, Interstate Holiday Inn, Grand Island, NE, Interstate I-80 & Hwy 281. No contact provided.

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1018-LOUISIANA-Red River Rounders Halloween Ball (Phase III-VI), October 18 & 19 Bossier, LA. Contact Mary Hawkins, 8311 Greenleaf Lane, Shreveport, LA 71108; (318)686-8422.

1018-MICHIGAN-Mackinac Island Fall Fest, October 18,19 & 20, Mission Point Resort, Mackinac Island, MI. Callers D.Walker, D.Coe; Cuers M.Bayer, C&M Hicks. For info contact Dave Walker, 10320 Center Rd., Fenton, MI 48430; (810)750-0774.

1018-MISSOURI-37th Annual Mo. State Sq. & RD, October 18,19 & 20, Show-Me Center, Cape Girardeau, MO. Callers Big Enis & Little Enis, K.Jarvis, W.Dyer, Cuers B&Y Madison. For info contact Gene & Evelyn Moore, Chairpersons, 1304 Maggie Ct., Bonne Terre, MO 63628; (573)562-7443, or Abe & Ellie Lathan, Co-Chairpersons, 705 e. Walnut, Deslodge, MO 63601; (573)431-1335.

1018-VERMONT-Tumbling Leaves Festival, October 18,19 & 20, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski; Cuers R&J Collipi, E&I Mindlin. For info contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202; (413)443-3060.

1025-CALIFORNIA-Annual Harvest Hoe-down, October 25,26 & 27, Sutter County Fairgrounds, Yuba City, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

NOVEMBER

1101-CALIFORNIA-Annual Fiesta de la Quadrilla, November 1,2 & 3, Balboa Park, San Diego, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1101-FLORIDA-A-2 Weekend, November 1,2 & 3, Kenilworth Lodge, Sebring, Fl. Callers G.Zeno, R.Bates; Rounds with Carolyn. For info contact Red Bates, Box 7704, North Port, FL 34287; (941)423-7143.

1101-INDIANA- Potawatomi Inn Dance Weekend (Plus), November 1,2 & 3, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. Callers C.Whitaker, B.Peterson; Cuers the Chesneys. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154; (313)425-8447.

1101-SOUTH DAKOTA-Sioux Empire Hoe-down XVI, November 1 & 2, Sioux Falls, SD. Callers S.Mith, J.Junck, S.Greer; Cuers R&D Slocum, R.Raasch. For info contact Connie & Ray Luke, 921 S. Prairie, Sioux Falls, SD 57104, (605)336-7745. ★



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Bob Fisk
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Wade Driver, Producer



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| RR-235 | FRIDAY NIGHT IN AMERICA by Wade |

NEW RELEASES

- | | |
|--------|----------------------------|
| RR-236 | FIVE O'CLOCK WORLD by Wade |
| RR-237 | SEA OF HEARTBREAK by Bob |
| RR-238 | ALABAMA JUBILEE by Mike |
| RR-239 | TAKE IT BACK by Dee Dee |

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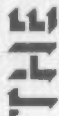
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